

THE ATHENAEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2322.

SATURDAY, APRIL 27, 1872.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

India Office, 27th Sept., 1871.
BY ORDER of the SECRETARY of STATE for INDIA in COUNCIL.

NOTICE is HEREBY GIVEN, that Appointments to the Indian Public Works Department of Assistant-Engineers, Second Grade, Salary Rs. 450 (about £20) per annum, will be available in 1874, for such Candidates as may be found duly qualified.

For further particulars apply, by letter only, to the Secretary, Public Works Department, India Office, S.W.

BRITISH MUSEUM.—The British Museum will be CLOSED on the 1st, and REOPENED on the 8th of May, 1872. No Visitor can be admitted from the 1st to the 7th of May inclusive.

J. WINTER JONES, Principal Librarian.
British Museum, April 25, 1872.

BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.
Office, 22, Albemarle-street, W.

The NEXT ANNUAL GENERAL MEETING will be held at BRIGHTON, commencing on WEDNESDAY, August 14.

President Elect.
Dr. WILLIAM B. CARPENTER, LL.D. F.R.S. F.L.S., &c.

Notice to Contributors of MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organizing Committees for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several communications, that each Author should prepare an Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and that he should send it, together with the original Memoir, by book-post, on or before August 1, addressed thus:—General Secretaries, British Association, 22, Albemarle-street, London, W. For Section If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in separate note.

Information about local arrangements may be obtained by application to the Local Secretaries, Town Hall, Brighton.

GEORGE GRIFFITH, Assistant General Secretary.

ROYAL SCHOOL OF MINES, JERMYN-STREET.

Professor GUTHRIE, F.R.S., will COMMENCE a Course of Forty LECTURES on MAGNETISM, ELECTRICITY, SOUND, LIGHT, and HEAT, on MONDAY NEXT, the 29th inst., at 4 o'clock; to be continued on each succeeding week day (Saturday excepted), at the same hour. Fee for the Course, 4l.

TRENHAM REEKS, Registrar.

ROYAL INSTITUTION of GREAT BRITAIN, ALBEMARLE-STREET, Piccadilly, W.

EDWARD B. TYLOR, Esq., F.R.S., will, on TUESDAY NEXT, April 30, at 3 o'clock, COMMENCE a Course of SIX LECTURES "On the Development of Belief and Custom among the Lower Races of Mankind." To be continued on TUESDAYS till June 4.

Subscription to this Course, One Guinea; to all the Courses of Lectures in the Season, Two Guineas.

By order, THOMAS PIPER, Hon. Sec.

LONDON INSTITUTION, Finsbury-circus.—On MONDAY, April 29, Professor BENTLEY, F.L.S., will commence a Course of Six Educational Lectures "ON ELEMENTARY BOTANY, with special Reference to the Classification of Plants." These Lectures will be delivered at 4 o'clock on the following Mondays: April 29; May 6, 13, 27; June 3, 10. They will be followed by an Examination for Prizes and Certificates, open to all Students under 18 years of age.—Fee for the Course, 5s.

By order, THOMAS PIPER, Hon. Sec.

THE LONDON EXHIBITION of ART and INDUSTRY, 1872, at Kensington, will be OPENED to the Public on WEDNESDAY, 1st of May, 1872.—The Prices of Season Tickets will be:—For a Gentleman, 2l. 2s.; for a Lady, 1l. 1s.; for a Youth under 15 years of age, 1l. 1s.

LONDON EXHIBITION of 1872.—On SATURDAY, the 27th of APRIL, an EVENING RECEPTION will be held by H.R.H. the Duke of Edinburgh, K.G., in the Royal Albert Hall and Picture Galleries.

THE LONDON EXHIBITION of 1872.—The OWNERS of SEASON TICKETS will be entitled to ADMISSION to the EXHIBITION on all occasions when open to the Public.

THE LONDON EXHIBITION of 1872.—Only SEASON TICKET HOLDERS will be admitted to the PRIVATE VIEW on MONDAY, the 29th of April.

THE LONDON EXHIBITION of 1872.—Only SEASON TICKET HOLDERS will be admitted to the PRIVATE VIEW on TUESDAY, the 30th of April.

THE LONDON EXHIBITION of 1872 will be OPENED to the Public on WEDNESDAY, 1st of MAY. Admission, 10s.

THE LONDON EXHIBITION of 1872.—On WEDNESDAY, 1st, and THURSDAY, 2nd of MAY, the ADMISSION will be 10s. each day.

THE LONDON EXHIBITION of 1872.—On FRIDAY, the 3rd of MAY, the ADMISSION will be 5s.

THE LONDON EXHIBITION of 1872.—On SATURDAY, the 4th of MAY, the ADMISSION will be 5s.

THE LONDON EXHIBITION of 1872.—From 1st of MAY to 30th of SEPTEMBER, the PRICES of ADMISSION to the LONDON EXHIBITION of 1872 will be:—On Mondays, Tuesdays, Thursdays, Fridays, and Saturdays, 1s.; on Wednesdays, 5s. 6d.; except on certain reserved days, which will be duly advertised.

ROYAL ALBERT HALL.—SACRED HARMONIC SOCIETY.—Conductor—Sir MICHAEL COSTA. HAYDN'S CREATION on FRIDAY, May 3rd. Subscription Concert. Principal Vocalists: Madame L. Sherrington, Mr. Cummings, and Signor Foli. Band and Chorus, 1,000 Performers.—Tickets: Private Boxes, from 2l. 12s. 6d. to 5l. 5s.; Single seats in ditto, 10s. 6d. each; Numbered Stalls, Arena, or Amphitheatre, 10s. 6d.; Balcony, first and second rows, 7s.; other rows, 5s.; Gallery, 3s. At the Society's Office, 6, Exeter Hall; Royal Albert Hall; and principal Music-sellers.

CRYSTAL PALACE.—Under the Patronage of Her Majesty the QUEEN, and with the sanction of their Royal Highnesses the Prince and Princess of Wales.—The Directors have the honour to announce that a GRAND FESTIVAL, in celebration of the Recovery of H.R.H. the Prince of Wales, will take place on WEDNESDAY, May 1. With the view to give fitting expression to the feelings which have prompted this national celebration, the Directors have commissioned Mr. ARTHUR SULLIVAN to compose a grand Te Deum, for Soprano, Solo, Chorus, and Orchestra, to be performed by a force of exponents numbering 2,000 Performers. The Solos will be given by Misses. Titiens, Signor Fancelli, and Signor Foli. The Second Part of the Concert will be of Miscellaneous Music. There will be a great display of Fountains, with Military Band on the Terrace, and afterwards a grand display of Fireworks, with devices appropriate to the occasion. The Palace will be opened on this occasion at 12 noon. The Te Deum will commence at 4. The price of admission to the Festival will be 5s. on the day, or Half-a-Crown by Tickets purchased up to Tuesday next. Single Stalls, 5s. and Half-a-Crown, at the Ticket-office, Crystal Palace, and of all Agents.

NATIONAL SOCIETY for WOMEN'S SUFFRAGE.
A PUBLIC MEETING in support of the Women's Disabilities Bill will be held in ST. GEORGE'S HALL, Langham-place, W., on MONDAY, April 29, 1872.

Mr. JACOB BRIGHT, M.P., in the Chair. The following Ladies and Gentlemen, amongst others, will address the Meeting:—Mrs. Garrett Anderson, M.D. Mrs. Fawcett, Mrs. Crawshaw Merthyr Tydvil, Miss Becker, Mr. Thomas Hughes, M.P., The Rev. Misses Davies, Miss Frances Power Cobbe, Miss Taylor (Scotland), Miss Tod (Belfast), Arthur Arnold, Esq. The Chair will be taken at 8 o'clock.

Admission free. A few Tickets, for Reserved Seats, can be had on application to the SECRETARIES, at the Office of the Central Committee, 9, Berners-street, W.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—For the relief of distressed Artists, their Widows and Orphans. President—Sir FRANCIS GRANVILLE, F.R.S., &c.

The Most Noble the MARQUESS of LORNE will preside at a Dinner, to be held at Willis's Rooms, St. James's, on SATURDAY, the 15th of May, in aid of the Funds of this Institution. The cost of the Dinner, including Wines, 1l. 1s. Tickets can be obtained from the Stewards or Officers of the Society, who also will receive notice of Donations, to be announced at the Dinner.

JOHN EVERETT MILLAIS, R.A., Hon. Secretary.
24, Old Bond-street, W.

EXHIBITION of the SOCIETY of BRITISH ARTISTS. Incorporated by Royal Charter.—THE FORTY-NINTH ANNUAL EXHIBITION of the Society is NOW OPEN, from 9 A.M. until dusk. Admission, 1s.

THOMAS ROBERTS, Secretary.
Suffolk-street, Pall Mall East.

OLD BOND-STREET GALLERY, 25, Old Bond-Street.—THE SEVENTH EXHIBITION of PICTURES in OIL and WATER COLOURS will SHORTLY CLOSE.

EIGHTH EXHIBITION.—MONDAY and TUESDAY, MAY the 13th and 14th, are the days appointed for receiving Pictures.—Admission, 1s. Catalogues, 6d. G. F. CHESTER, Hon. Sec.

NEW BRITISH INSTITUTION, 39, OLD BOND-STREET.

FIFTH EXHIBITION of high-class PICTURES by BRITISH and FOREIGN ARTISTS, NOW OPEN.—Admission, including Catalogue, One Shilling. T. J. GULLICK, Hon. Sec.

INSTITUTE of PAINTERS in WATER COLOURS.—Their THIRTY-EIGHTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace. JAMES FAHIE, Secretary.

EXHIBITION of Works of Art in BLACK AND WHITE.—Notice to Artists.—It is intended to have an Exhibition of Drawings, Etchings, Engravings, &c. in June next. Regulations can be had on application to the Secretary, Dudley Gallery, Egyptian Hall, Piccadilly.

HIGH-CLASS PICTURES of the British and Foreign Schools, and a Collection of choice WATER-COLOUR DRAWINGS, selected with the greatest care from the Estates of the recent Artists, always ON VIEW at T. McLEAN'S New Gallery, 7, Haymarket (next door to the Theatre).

UNDERGROUND JERUSALEM: an EXHIBITION of WATER-COLOUR PAINTINGS, by WILLIAM SIMPSON, illustrating the recent Explorations of the HOLY MALL GALLERY, 45, Pall Mall (Mr. Thompson's), 10 to 6.—Admission, including Descriptive Catalogue, 1s.

COLLECTION of OLD MASTERS.
A new addition has been made to our London Picture Galleries—a sort of Cabinet gallery, small, but fitted up with great taste. It is situated at No. 25, Wigmore-street, Cavendish-square. It appears to be the object of the Proprietor, Mr. Matthew Thompson, to keep on view a fine collection, similar to the large one of the Masters now at the Royal Academy; only, in the case of the Wigmore-street Gallery, the Pictures which the public are invited to inspect are for sale.—Birmingham Weekly Post, Feb. 10, 1872.

Admission by private address card. Open from 10 till 5 o'clock.

MIDDLESEX HOSPITAL.—MEDICAL COLLEGE. SUMMER SESSION, 1872.

The LECTURES and CLINICAL INSTRUCTION in the Wards will begin on WEDNESDAY, May 1st.—For particulars apply to the DEAN, Dr. Cayley.

READING ALOUD, PUBLIC SPEAKING, &c.—MISS EMILY FAITHFULL continues her CLASS LESSONS every MONDAY and THURSDAY, at 3 o'clock. Private Lessons daily. Miss Faithfull has been most successful in curing indistinct articulation, hesitancy, stammering, and in strengthening Pupils suffering from weak chests (vide Lancet). Ten Lessons in Class, 1l. 1s.; Course of Six Private Lessons, 2l. 2s.—Apply to SECRETARY, 50, Norfolk-square, Hyde Park, W.

MRS. AMELIA LEWIS will give the SECOND of Three Lectures on the ART of TEACHING, in the Lower Hall, EXETER HALL, Strand, on FRIDAY NEXT, May 3rd. Subject, "The Method of Teaching." The Third Lecture, May 11th. "The Result of Teaching." These Lectures will be given with a purpose to enable Teachers, under School Boards and others, to form an adequate idea on such methods of teaching as will save time and energy, and attain the end in view—the real education of children. Terms for the Course, 10s. 6d.; ditto for teachers, 7s. 6d. Single ticket for each Lecture, 5s. Doors open at 7.30, commence at 8.—Tickets to be had at Exeter Hall, all Libraries, and at the Office of "Woman," 51a, Fleet-street, E.C.

UNIVERSITY COLLEGE, LONDON. HISTORY OF PHILOSOPHY.

Professor CROOM ROBERTSON will begin a Course of SIX LECTURES on the PHILOSOPHY of KANT, on TUESDAY, April 30th, at 8 p.m. The subsequent Lectures will be delivered at the same hour, on THURSDAYS and TUESDAYS (not Fridays, as stated in the previous Advertisement). Fee 1l. 1s.

JOHN ROBSON, B.A., Secretary to the Council.

UNIVERSITY COLLEGE, LONDON. SCHOOL.

Head Master—T. HEWITT KITE, M.A. F.R.S.

Vice-Master—E. R. HORTON, M.A., Fellow of St. Peter's College, Cambridge.

The SUMMER TERM will BEGIN for New Pupils on TUESDAY, April 30, at 9.30 A.M. The School is close to the Gower-street Station of the Metropolitan Railway, and only a few minutes' walk from the termini of several other Railways.

Prospectuses, containing full information respecting the Courses of Instruction given in the School, Fees, and other particulars, may be obtained at the Office of the College.

JOHN ROBSON, B.A., Secretary to the Council.
April, 1872.

THE LONDON INTERNATIONAL COLLEGE.

Founded under the auspices of the late RICHARD COBDEN. Inaugurated 10th July, 1867, by H.R.H. the PRINCE of WALES.

Principal—Dr. L. SCHMITZ, F.R.S.E., Late Rector of the High School, Edinburgh.

Vice-Principal—M. S. FORSTER, B.C.L. M.A. Oxford.

The aim of this College is to afford an Education of the highest order, harmonizing with the wants and spirit of the age. Unfettered by traditional usages, this College assigns a prominent place in its curriculum to Modern Languages and the Natural Sciences.

The SUMMER TERM will COMMENCE on WEDNESDAY, the 1st May, 1872.

Applications for admission should be addressed to the PRINCIPAL, or to the SECRETARY, at the College, Spring-grove, near Isleworth, Middlesex.

MILTON MOUNT COLLEGE, Milton-on-Thames, Kent, for the Daughters of Congregational Ministers.

The Executive Committee is prepared to receive APPLICATIONS from Ladies willing to undertake the duties of HEAD MISTRESS. Salary, 200l. a year to commence with. Limit of age, 45. All applications will be considered as confidential, and will not be forwarded not later than June 30th, 1872.—A Paper of particulars will be furnished on application to THOMAS SCOTT, Esq., Treasurer, 73, East India-road, London, E.

THE COLLEGE, WESTON-SUPER-MARE.

The ENSUING TERM will COMMENCE on the 1st of MAY.

A Prospectus will be sent on application to the Rev. the Head Master.

CONTINENTAL EDUCATION for Young Ladies, WIESBADEN.

Herr BEYERHAUS (former Agent of the British and Foreign Bible Society at Cologne) receives into his Family a small number of YOUNG LADIES, and gives them the advantage of a thorough Continental Education, combined with the comforts and influence of a Christian home.—For Prospectuses apply to Miss BEYERHAUS, S. Maender, Esq., Glen Bank, Tettenhall, near Wolverhampton.

GERMANY, HEIDELBERG.—Miss CAPELLE

receives a few YOUNG LADIES to educate and perfect in Modern Languages and Music. Professors from the University attend. Home Comforts, English Diet. Escort offered.

MRS. BAYNES and the MISSES BEARD, of Denmark Hill, are now residing at MOUNT VIEW, Greenhill, HAMPTSTEAD.—The ensuing Term begins THURSDAY, May 2.

—Prospectuses on application.

MRS. JOHN WILKIE, having REMOVED

from Twickenham to AMBERLEY HOUSE, UPPER TEDDINGTON, opposite Bushey Park, has TWO VACANCIES for the ensuing Term, which COMMENCES APRIL 29. Resident English, Parisian, and German Governesses. Eminent London Professors attend for the Accomplishments.—A Prospectus sent on application.

MATHEMATICS and PHYSICS.—Mr. F. HUME

TALBOT, M.A., late Junior Student of Christ Church, Oxford, First Classman in Mathematics and Natural Science, receives a FEW PUPILS in a Country Home, and prepares them for the Universities and the Scientific Professions.—For terms and further particulars apply to Mr. F. H. TALBOT, Elmore, Newbury, Berks.

INSANITY.—WEST MALLING-PLACE, near Maidstone, Kent.—The Mansion is situated in a picturesque and healthy locality, combining cheerfulness with retirement. The Pleasure-grounds are extensive, with a variety of Amusements adapted to the taste and mental condition of the Patients.—All communications to be forwarded to the Proprietor, Dr. Lowry, who resides in the Establishment with his Family; and the Patients have the constant companionship of his members.

ROYAL LITERARY FUND.—THE EIGHTY-THIRD ANNUAL DINNER of the Corporation will take place in St. James's Hall, on WEDNESDAY, the 8th of May.

HIS MAJESTY THE KING OF THE BELGIANS in the Chair.

FIRST LIST OF STEWARDS.

The EARL STANHOPE, President of the Corporation.

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Thomas Turner, Esq.
Hon. Edward Twissell, M.A.
Professor Tyndall, LL.D. F.R.S.
Members of the Corporation who have given written notice of their
intention to be present, may obtain their tickets during the week
ending the 27th inst. Stewards who propose to attend are requested
to give notice before the 27th.

OCTAVIAN BLEWITT, Secretary.

PRIESTLEY MEMORIAL FUND.

It is proposed to honour the memory of Dr. Priestley, and to com-
memorate his discoveries to the scientific world, by the erection of a
statue in Birmingham, where he lived so many years.

Donations already promised.

	s.	d.		s.	d.
A. F. Osler, F.R.S.	25	0	M. Foster, M.D. F.R.S.	3	0
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Miss Carpenter	10	0	Miss James	2	0
Wm. Wentley	10	0	H. Christian Meyer	2	0
Frederick Pennington	10	0	(Hamburg)	2	0
James Young, F.C.S.	10	0	John Spiller, F.C.S.	2	0
Wm. Bragg, F.S.A.	5	0	J. Barnard Davis, M.D.	2	0
Sir E. R. F. F.R.S.	5	0	A. Vernon	2	0
M.A. F.R.S.	5	0	M.A. F.R.S.	2	0
T. H. Huxley, LL.D.	5	0	Dr. Atkinson	1	0
Sir Rowland Hill, K.C.B.	5	0	Geo. Griffith, M.A. F.C.S.	1	0
F.R.S.	5	0	F. H. Hughes, F.C.S.	1	0
Edw. Frankland, D.C.L.	5	0	John Hunter, M.A. F.C.S.	1	0
D. W. Hill, Q.C.	5	0	Rebecca Kalka, F.C.S.	1	0
W. M. Williams, F.C.S.	5	0	Dr. Herman Kolbe (Leip- zig)	1	0
Charles Holland, M.D.	5	0	Francis Galton, M.A.	1	0
F.R.S.	5	0	F.C.S.	1	0
Henry E. Roscoe, F.R.S.	5	0	G. C. Foster, F.R.S.	1	0
Dr. W. J. Russell, F.C.S.	5	0	Local Contributions	10	0
Richard Beamish, F.R.S.	3	0			
J. Loewthian Bell, F.C.S.	3	0	Total	498	13 6

As the list will shortly be closed, it is requested that any who
wish to subscribe to the Fund will at once send their donations to
the Treasurer, JOSEPH CHAMBERS, Esq., Midland Institute, Bir-
mingham.

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SATURDAY, APRIL 27, 1872.

LITERATURE

L'Année Terrible. Par Victor Hugo. (Paris, Michel Lévy frères.)

TILL now, since the publication of 'Les Châtiments' M. Hugo has done nothing quite worthy of his early reputation. 'Les Misérables,' 'Les Travailleurs de la Mer,' and 'L'Homme qui Rit,' were productions of undoubted merit, although but too often open to ridicule; but while we admired the many magnificent passages that are to be found in those works, we failed to discover in them the highest qualities of the author of 'Notre Dame de Paris.' It appeared as if an unfortunate propensity for metaphysical considerations robbed the reader of M. Victor Hugo's principal fascinations. Antitheses became hopelessly ludicrous by their obscurity, and for the last ten years the public has been fain to accept an enigmatic style, which, at times, is utterly incomprehensible, and waited in vain for something that would bring back in his full vigour the Hugo of old days. Circumstances have helped the poet; the political misfortunes of France could not but awake in him the *feu sacré* which inspired 'Les Châtiments.' He has worked indefatigably during the terrible events of 1870-71. We have now before us the results of his labour—a volume of poems filling no less than 430 pages. This time we have, indeed, no reason for discontent nor disappointment, for no production ever offered such a wonderful variety of subjects, together with perfect *ensemble*, as 'L'Année Terrible.'

The title tells clearly enough the subject of the volume; it is a series of powerful poems on the principal events which occurred between the capitulation of Sedan and the insurrection of the Commune. It relates the hopes, sufferings, and disasters of Paris during its two sieges, the horrors of civil war, the unwonted cruelty of both parties, and the consequences of grievous political mistakes committed by those who successively ruled the destinies of the nation during a year of revolution. 'L'Année Terrible' partakes of the character of 'Les Châtiments' and 'La Légende des Siècles'; it links, as it were, the two works together, and forms with them a lyric poem on the largest scale. The *romantic* poet has divided his work into twelve parts—just like a *classique*—corresponding to the twelve months between August, 1870, and July, 1871. We find on the first page a dedication to Paris, followed by a short note, which informs us that the poem included among its various subjects pieces on the state of siege, which the author has deemed it prudent to keep back, although their publication is to take place as soon as circumstances will permit. The poem has a prologue, 'The 7,500,000 Ayes,' which was originally printed in the *Rappel*. Although rather obscure at times, it is a powerful protest against the Empire, and demands pity for those whose ignorance maintained it during a quarter of a century. We do not think that M. Victor Hugo was ever particularly happy when discoursing on certain political subjects; his splendid imagination is so far from at home on such occasions, that the reader must allow the poet the almost unlimited indulgence

to which such a mind has a claim. Yet it is impossible to be blind to the sombre energy, which is the principal characteristic of this prologue. The month of August includes only one poem, entitled 'Sédan,' which may be taken as the sequel of 'L'Expiation' of 'Les Châtiments.' Never did the poet aim harder blows at the Empire: there is throughout a tone of calm indignation, together with a pitiless hatred that is really terrible. This piece is commendably free from the slight triviality in which M. Hugo occasionally indulges, and forms a fit opening of the book. September is more extensive, and contains several short poems, which are a striking instance of M. Victor Hugo's marvellous power: in the one entitled 'Prince à Prince-et-demi' patriotism shows itself in passionate outbursts, to which the exquisite address, 'A Petite Jeanne,' stands in vivid contrast by its grace and sweetness. Reluctant as we are to give extracts from a work which, like most productions of high merit, ought only to be judged as a whole, still we cannot resist the temptation of quoting this piece, which few will read without emotion:—

Vous êtes donc hier un an, ma bien aimée.
Contente vous jasez, comme sous la ramée,
Au fond du nid plus tiède, ouvrant de vagues yeux,
Les oiseaux nouveaux nés gazouillent, tout joyeux
De sentir qu'il commence à leur pousser des plumes.
Jeanne, ta bouche est rose; et dans les gros volumes
Dont les images font la joie, et que je dois,
Pour te plaire, laisser chiffonner par tes doigts,
On trouve de beaux vers, mais pas un qui te vaille
Quand tout ton petit corps en me voyant tressaille;
Les plus fameux auteurs n'ont rien écrit de mieux
Que la pensée éclosée à demi dans tes yeux,
Et que ta rêverie obscure, éparse, étrange,
Regardant l'homme avec l'ignorance de l'ange.
Jeanne, Dieu n'est pas loin puisque vous êtes là.

Ah! vous avez un an, c'est un âge cela!
Vous êtes par moment grave, quoique ravie,
Vous êtes à l'instant céleste de la vie
Où l'homme n'a pas d'ombre, où dans ses bras ouverts,
Quand il tient ses parents, l'enfant tient l'univers;
Votre jeune âme vit, songe, rit, pleure, espère
D'Alice votre mère à Charles votre père;
Tout l'horizon que peut contenir votre esprit
Va d'elle qui vous berce à lui qui vous sourit;
Ces deux êtres sur vous à cette heure première
Sont toute la caresse et toute la lumière;
Eux deux, eux seuls, O Jeanne; et c'est juste; et je
suis,
Et j'existe, humble aïeul, parceque je vous suis;
Et vous venez, et moi je m'en vais; et j'adore,
N'ayant droit qu'à la nuit, votre droit à l'aurore.
Votre blond frère George et vous, vous suffisez
A mon âme; et je vois vos yeux; et c'est assez;
Et je ne veux après mes épreuves sans nombre,
Qu'un tombeau sur lequel se découpera l'ombre
De vos berceaux dorés par le soleil levant.

Ah! nouvelle venue innocente, et révant,
Vous avez pris pour naïtre une heure singulière;
Vous êtes, Jeanne, avec les terreurs familières;
Vous souriez devant tout un monde aux abois;
Vous faites votre bruit d'abeille dans les bois,
O Jeanne, et vous mêlez votre charmant murmure
Au grand Paris faisant sonner sa grande armure.
Ah! quand je vous entends, Jeanne, et quand je vous
vois
Chanter, et, me parlant avec votre humble voix,
Tendre vos douces mains au dessus de nos têtes,
Il me semble que l'ombre où grondent les tempêtes
Tremble et s'éloigne avec des rugissements sourds,
Et que Dieu fait donner à la ville aux cents tours
Désarmée ainsi qu'un navire qui sombre,
Aux énormes canons gardant le rempart sombre,
A l'univers qui sombre et que Paris défend
Sa bénédiction par un petit enfant.

In the following months, the principal events of the siege are told; and the poem in this place has the appearance of an epic record. Everything that was remarkable during that

painful period is commemorated in 'L'Année Terrible.' We notice here 'Choix entre deux Nations,' 'Nos Morts,' and especially 'Le Pigeon,' where M. Hugo devotes a score of touching verses to the bird, which (as he says) "bore under its wing the destinies of France." There are also one or two bombastic addresses to the Germans, which would be considerably the better for sobriety of expression. Then we come to the light and charming 'Lettre à une Femme par Ballon monté,' in which the daily incidents of the siege, the novel fare of the population, the appearance of the dark streets, deprived of gas, are dwelt on with a dignified gaiety and pleasing familiarity.

The poet speaks again here of his two grandchildren, George and Jane, for whom he seems to have all the love which he felt for his deceased son Charles. In January and February we have the capitulation of Paris and the conclusion of the peace. M. Victor Hugo expresses in the strongest terms his indignation at the conduct of the Government of National Defence. The verses on the Treaty of Peace are by no means the best in the book.

In March, a family misfortune struck the poet: Charles Hugo died; of his premature end, the father speaks in the same pathetic strain in which, in the pages of the 'Contemplations,' he lamented his unfortunate daughter, Madame Vacquerie, who was drowned at Havre with her husband.

The seventh canto treats of a critical period; the insurrection of the Commune engrosses M. Victor Hugo's attention. From this point, in fact, the work becomes exclusively political. 'Paris Incendié' is a masterpiece of energy and versification: 'Les deux Trophées' is a plea for the Vendôme Column and the Arc de Triomphe—the one on the eve of destruction, the other furiously battered by the Versailles shells. M. Hugo defends the conquered. While he deprecates the excesses of the insurrection, he deprecates the cruelty of the Versailles troops, and says that vengeance must breed vengeance and hatch new cataclysms for the future. 'A Ceux qu'on Foule aux Pieds' is perhaps the most striking portion of 'L'Année Terrible': M. Victor Hugo certainly never expressed finer sentiments in finer language. From recent publications, it was to be expected that the readers would be entertained with personal accounts of M. Hugo's expulsion from Belgium after the raid which was made on his residence in Brussels; indeed, the French poet has always more or less identified his person with his works, and put himself conspicuously forward. In this particular case, however, he does so modestly, betrays no anger, hatred, or passion. His language is throughout remarkable for its dignity and moderation when the writer alludes to himself; but in this canto we notice a relapse into a bellicose patriotism which many will be inclined to think calculated to produce the worst results on the masses. M. Hugo clamours for "*la Revanche*," by all means and at any price; and he does so in verses which must inflame Frenchmen in the highest degree, because of the passion, eloquence, and evident sincerity of the writer. We are glad, however, not to find in this, or any other part of 'L'Année Terrible,' the name of Napoleon the First, for whom M. Victor Hugo so illogically professes the greatest admiration. It is obvious that if he

has not eschewed his idol, he has, anyhow, reconsidered some of his views.

The eleventh canto contains, besides miscellaneous pieces, a satire of intense and hardly justifiable bitterness on General Trochu. M. Victor Hugo is not accustomed to make such direct personal attacks; but it appears that the late Governor of Paris ventured on a lively criticism of M. Victor Hugo as a National Guard, in a legislative speech. This ensures him a place in 'L'Année Terrible,' not a very enviable one, whatever may be the justice of the writer's attack; for M. Victor Hugo's sarcasms are cutting in the extreme. This is his conclusion:—

L'amère histoire un jour dira ceci de toi :
La France, grâce à lui, ne battit que d'une aile.
Dans ces grands jours, pendant l'angoisse solennelle,
Ce fier pays, saignant, blessé, jamais déchu,
Marcha par Gambetta mais boita par Trochu.

The principal feature of the twelfth canto is 'Les Innocents,' a poem which, from its extent and quality, might form a separate volume.

Lastly, the book closes with a fine dialogue between 'The Old World and the Tide,' supposed to be the explanation of the author's object. We ought also to mention, as a curiosity, an address to Henry the Fifth. The Republican poet congratulates the crownless offspring of the Bourbons on having refused to abandon his flag.

To sum up, 'L'Année Terrible' may be classed among the most powerful works—if it be not the most powerful—of M. Victor Hugo. The whole constitutes an ardent appeal to patriotism, concord, and mutual indulgence,—an appeal to the better sentiments of the writer's fellow-countrymen. The book is a continual protest against violence, and, with one exception, an invitation to internal and external fraternity. We have detected not a single word against those who directed the defence of Paris until the war is at an end. The poet betrays indomitable, and at times injudicious, patriotism, but is strictly faithful to his policy of conciliation, at any price, in presence of a foreign enemy.

This new book must ever remain a record of a fatal period in French history, and as one of the triumphs of French modern literature, whatever may be thought of the writer's political or theological opinions.

Letters and Journals of James, Eighth Earl of Elgin, Governor of Jamaica, Governor-General of Canada, Envoy to China, Viceroy of India. Edited by Theodore Walrond, C.B. With a Preface by Arthur Penrhyn Stanley, D.D., Dean of Westminster. (Murray.)

Of the considerations which made it desirable that the character and achievements of the eighth Earl of Elgin should be commemorated in an adequate biography, none is more remarkable than that his most valuable qualities were comparatively unknown to the majority of Englishmen. It is true, and very noteworthy because true of so eminent a person, that he was to the last a considerable name rather than a considerable man to his fellow-countrymen. So far as domestic affairs were concerned, he was no leader of the people or even of a party. His connexion with the House of Commons was the affair of a few months; and after his elevation to the peerage of the realm, the occupation of

his busy life precluded him from becoming a power of the Upper Chamber. He was appointed, in his thirty-first year, Governor of Jamaica; and of the twenty-two years and four months which intervened between his departure for the West Indies and his death on the heights of Dhurmsala, he spent barely four years and three months in Great Britain. During more than eighteen years of that period he was "away from home," and save for the few weeks when society was exceptionally interested in his doings in distant parts of the world, he was scarcely more out of sight than out of mind to the constituencies. Between the close of his term of service in Jamaica and the date of his starting for Canada, he resided only eight months in Great Britain. His two expeditions to China were episodes of the interval between his return from America, in December, 1854, and his departure, in January, 1862, to fill the vice-regal office in India. It would have been strange, under these circumstances, had people at home known much of the intellectual endowments and moral graces of the man, whose days and energies were spent in colonial or foreign service. On the other hand, his representatives would have failed in their duty had they allowed his personal worth and public labours to pass to the oblivion of unrecorded goodness; for Lord Elgin's nature was, in the highest and finest sense of a much-abused term, exemplary; and whilst rich in instruction for his followers in official service, and full of interest for all readers with a taste for biographic narrative, the story of his life makes us the personal associates of a sympathetic and high-minded man, who causes his companions to be the sharers of his strength, and raises them to his own moral level. Had this story been told with only average skill and effectiveness, we should have been thankful for it; but something more than ordinary commendation is due to the writer, whose book almost deserves a place amongst biographies of the highest class.

A younger son of the British ambassador to Constantinople, whose name has been made a household word by the "marbles" of the British Museum, James Bruce was reared in habits of industry, and with the knowledge that, unless he made a way for himself in the world, his position would be far from fortunate. His family was much richer in historic traditions than land. His mother taught him that it was not more incumbent for him to strive for himself than to be an example of goodness and prudence to his younger brothers; and that he took this advice to heart is shown by a prayer which he put in writing when only ten years old. A private tutor prepared him for Eton, which school he joined in his fifteenth year; and in due course he entered Christ Church, where he was the contemporary of Lord Canning, the late Duke of Newcastle, Sidney Herbert, Gladstone, and James Ramsay (afterwards Lord Dalhousie). That he distinguished himself at the Union we have the testimony of Mr. Gladstone, who says,—"I well remember placing him, as to the natural gift of eloquence, at the head of all those I knew, either at Eton or at the University." But the applause he gained in debate did not withdraw him from his studies. Having gained a studentship in his

college, he wrote, with a light heart, to his father,—"You tell me I coin money. I uncoined your last order by putting it in the fire, having already supplied myself." His prudence was not limited to pecuniary affairs: he was mindful of his health, and would not sacrifice to ambition his sure chance of a sufficient success. Had he been physically stronger, he would have tried for double honours in the schools; but, taking timely notice of indications that he was overworking himself, he confined his attention to classics, and in the Michaelmas examination obtained a place in the first class, together with the reputation of being "the best first of his year." Roundell Palmer carried off from him the Eldon Scholarship; but the future Viceroy of India got his fellowship at Merton, and left the University with no reason for dejection at the results of his college career. Two years later, he entered himself at Lincoln's Inn; but instead of reading for the bar, he qualified himself for political service; and, after an unsuccessful candidature for the representation of his ancestral county of Fife, he entered Parliament in 1841, as Conservative member for Southampton. His marriage with Miss Elizabeth Mary Bruce had occurred in the previous spring; and he had not been married twelve months when he was selected by Lord Stanley for the Governorship of Jamaica.

But though he ranged himself with the Conservatives, he belonged to the new school of Conservatism, whose members were before long to be known as Liberal Conservatives. It is useless to conjecture what would have been his course had he continued in the Commons; but it seems certain that he would never have joined the more extreme section of either of the two great parties. The same qualities which enabled him to be so impartial a governor and dispassionate a mediator between colonial parties, would have made him a Liberal amongst the Conservatives or a Conservative amongst the Liberals. He would have failed utterly as a professional advocate from his inability, even for the sake of argument, to look at one side of a question only, and close his eyes to the other. His intellectual and moral constitution rendered it impossible for him to see a truth and conceal it. If the evidence of this impartiality consisted chiefly of opinions given and acts done in his later years, it might be regarded as, to some extent, the result of official habit formed by a conscientious desire to exhibit the nicest judicial fairness to all the subjects of his government. But the quality is not more conspicuous in his administration of India than in his conduct towards the antagonistic interests of the first dependency committed to his care. No reader will fail to remark the strictness of the justice which distinguished his policy in Jamaica, and every communication which he made to his superiors respecting the affairs of the islanders. And whilst observing it, the reader will realize vividly the evils which would have ensued had the governor, instead of holding the balance fairly between the Creole peasants and English planters, become the champion of either.

To point to the delicate conscientiousness and sincere love of justice, which were amongst Lord Elgin's chief characteristics, is not to account altogether for his dispassionate fairness towards all men on all subjects. Partisans are

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often conscientious, and in their most violent and even tyrannical courses they are frequently actuated by sincere devotion to imperfect notions of justice. Nor can Lord Elgin's merit in this respect be attributed to a coldness of temperament; for his biography overflows with testimony that, though abounding in the proverbial caution of a Scotchman, he was endowed with ardent affections and a feeling heart. Whilst his official letters, especially those written from India to Sir Charles Wood, show that he was qualified by nature to be a ruler of a high class, his diaries and correspondence with his second wife prove him to have been a most compassionate and lovable man. Writing to Lady Elgin during the outward voyage of his first Chinese mission, he says, "I have got dear Bruce's" (his son's) "large, speaking eyes beside me while I am writing, and mine (ought I to confess it) are very dim, while all these thoughts of home crowd upon me." To her also he declared his disgust at the affair which had resulted in the need for his presence in China. "I have hardly," he says, "alluded in my ultimatum to that question of the Arrow, which is a scandal to us, and is so considered, I have reason to know, by all except the few who are personally compromised." With similar frankness and warmth of emotion he avowed his detestation of the measures which he was compelled to take for the capture of Canton and the achievement of the objects of the expedition. After a trip in which he steamed past the doomed and altogether helpless city, he wrote, "I never felt so ashamed of myself in my life, and Elliot remarked that the trip had made me sad." His reply to Elliot was, "Yes, I am sad, because when I look at that town, I feel that I am earning for myself a place in the Litany immediately after 'plague, pestilence, and famine.'" A month later, when the city had been bombarded, and taken more than a fortnight, he was so disgusted by the atrocities of plunder and violence perpetrated on the miserable inhabitants by French soldiers and English sailors, that he wrote in his diary,—

"If things do not mend within a few days, I shall startle my colleagues by proposing to abandon the town altogether, giving reasons for it which will enable me to state on paper all these points. No human power shall induce me to accept the office of oppressor of the feeble."

He never alludes to the inferior peoples of the earth, and the barbarities inflicted upon them by the superior races, without execrating the wickedness of the latter and commiserating the sorrows of the former. "Can I," he wrote to Lady Elgin during his second mission to China,

"do anything to prevent England from calling down on herself God's curse for brutalities committed on another feeble Oriental race? Or are all my exertions to result only in the extension of the area over which Englishmen are to exhibit how hollow and superficial are both their civilization and their Christianity? . . . The tone of the two or three men connected with mercantile houses in China whom I find on board is all for blood and massacre on a great scale. I hope they will be disappointed."

In inflicting punishment for crimes that it would have been impolitic to pass without notice, he was eager to strike the strong and spare the weak. Thus, in the second Chinese expedition, he ordered the destruction of the Summer Palace, because "the punishment

was one which would fall, not on the people, who may be comparatively innocent, but exclusively on the Emperor, whose direct personal responsibility for the crime committed is established." During the Indian Mutiny he wrote from Calcutta:—

"It is a terrible business, however, this living among inferior races. I have seldom from man or woman since I came to the East heard a sentence which was reconcilable with the hypothesis that Christianity had ever come into the world. Detestation, contempt, ferocity, vengeance, whether Chinamen or Indians be the object. There are some three or four hundred servants in this house. When one first passes by their salaaming one feels a little awkward. But the feeling soon wears off, and one moves among them with perfect indifference, treating them, not as dogs, because in that case one would whistle to and pat them, but as machines, with which one can have no communion or sympathy. Of course those who can speak the language are somewhat more *en rapport* with the natives, but very slightly so, I take it. When the passions of fear and hatred are grafted on this indifference, the result is frightful; an absolute callousness as to the sufferings of the objects of those passions, which must be witnessed to be understood and believed. — tells me that yesterday, at dinner, the fact that Government had removed some commissioners who, not content with hanging all the rebels they could lay their hands on, had been insulting them by destroying their caste, telling them that after death they should be cast to the dogs to be devoured, &c., was mentioned. A rev. gentleman could not understand the conduct of the Government; could not see there was any impropriety in torturing men's souls; seemed to think that a good deal might be said in favour of bodily torture as well! These are your teachers, O Israel! Imagine what the pupils become under such leading."

It is obvious that the writer of these words was not a person to whom insensibility made justice an easy virtue. The most conspicuous merit of his public life must be explained by reference to his sagacity and unselfishness as well as his love of fairness. His sagacity enabled him to see all sides of every question, and the course which justice required him to take respecting it. His perfect unselfishness involved complete freedom from the vanity and small ambition which sometimes render men, not inferior to him in rectitude of purpose, capable of acting unjustly. This heroic disinterestedness was apparent in his conduct when, on his way to China for the first time, he delayed the execution of his mission, and took upon himself the grave responsibility of sending to India the military force appointed to support him in China. It was not less conspicuous in other stages of his career. In discharging the functions of a colonial governor, he was always ready to carry out the policy of an official precursor, and never eager to claim credit for the results of a policy which he had not originated. From Canada he wrote to his second wife, a daughter of the first Earl of Durham, "I still adhere to my opinion, that the real and effectual vindication of Lord Durham's memory and proceedings will be the success of a Governor-General of Canada who works out his views of government fairly;" and his government of Canada accorded with the spirit of this remark. With similar modesty, he observed, at the outset of his Indian career, "I succeed to a great man and a great war, with a humble task to be humbly discharged." In the same spirit he said, at the same time, to one of his colleagues, "The first virtue which you and I have to

practise here at present is self-denial. We must, for a time at least, walk in paths traced out by others." But though at all times more desirous to be a successful than a brilliant ruler, and to prefer the interests of his subjects to his own fame, he had clear and definite views of what would be most conducive to those interests. Respecting Canada, he wrote to Mr. Cumming-Bruce in 1852:—

"I have been possessed (I use the word advisedly, for I fear that most persons in England still consider it a case of *possession*) with the idea that it is possible to maintain on this soil of North America, and in the face of Republican America, British connexion and British institutions, if you give the latter freely and trustingly. . . I believe that it is equally an error to imagine, with one old-fashioned party, that you can govern such dependencies as this on the antiquated bureaucratic principle, by means of rescripts from Downing Street, in defiance of popular legislatures, and on the hypothesis that one local faction monopolizes all the loyalty of the colony; and to suppose, with the Radicals, that all is done when you have simply told the colonists 'to go to the devil their own way.' I believe, on the contrary, that there is more room for the exercise of influence under my system than under any that ever was before devised; an influence, however, wholly moral—an influence of suasion, sympathy, and moderation, which softens the temper while it elevates the aims of local politics."

Concerning India, he wrote characteristically in one of his most statesmanlike letters to Sir Charles Wood,—*"My modest ambition for England is, that she should in this Eastern world establish the reputation of being all-just and all-powerful."* By the public, the writer of these noble words will be remembered as *"Elgin the Just."* By his family he will be chiefly remembered by those tender and gracious qualities which endeared him to all who lived within his domestic influence.

Ivan at Home; or, Pictures of Russian Life.
By Herbert Barry. Illustrated. (The Publishing Company, Limited.)

MR. BARRY dedicates his book to the Emperor of Russia as "the Liberator of the Russian people, and the Regenerator of the Russian Empire," but he has by no means attempted to propitiate that august personage by drawing a rose-coloured picture of the people whom he rules. It may be said, indeed, that he has depicted in decidedly unfavourable colours most of the classes with whom his book is especially concerned. The landed proprietor, the rural magistrate, and the Judge of the provincial town—as they used to be, not as they now are—are represented as the utterly worthless individuals they too often really were; the *Tchinovnik* of the old school is placed as low as he deserves in the scale of humanity, and it is hinted that many of his successors do not deserve a much more exalted place; the village Pope is held up to the contempt of mankind as an "awful example" of what may come of a mixture of divinity and drink; and the moujik himself is made more conspicuous for his ingrained cunning, running at times into downright rascality, than for the kindly qualities which so often raise him above the level of those who until lately were, in the full meaning of the phrase, his lords and masters. But it is evidently because Mr. Barry is aware of the utter blackness of the picture which Russia long offered to the eye of a close observer, and of the thick gloom which still hangs

over many portions of its wide expanse, that he describes with so much enthusiasm the light which has been poured over so much of its surface, and into so many of its darkest recesses, by the sweeping reforms which the present Emperor has had the courage and the resolution to conceive and to carry out. By dwelling on the sins of the past and the faults of the present, he enhances the virtues which are to mark the future; the murkiness of his scenery sets off in higher relief the radiance of the bright figures which come to the front in his finale.

Mr. Barry has the merit of being a witness who testifies to what he has seen himself, and not a mere retailer of information picked up at second-hand. Of special value are his opinions about the workmen, among whom he spent several years at the ironworks of which he had charge. On the whole, he speaks well of them, but he makes no attempt to hide their defects. Of their spiritual condition he has a very poor idea, and as to their religious enthusiasm, he considers that "it has very little more claim to the name of Christianity than the fetish worship of an African tribe." A firm belief "in the Devil and all his works" appears to him to occupy the first place in the creed of the Russian peasant; and in illustration of this opinion he mentions an incident which occurred one day at the ironworks. A peasant came to see him in a terrible state of excitement, full of the news that the Devil had been seen in one of the ore-pits, and that as the villagers had surrounded its mouth in a body, he could not get out, and would no doubt be caught, if proper means were adopted. On going down to the spot indicated, Mr. Barry found the whole village "in a rampant state of expectation," which became still more demonstrative when a rural hero had been found who, in return for "a few glasses of 'vodka' in advance, and three silver roubles in prospective," consented to descend into the pit and tackle the fiend. After a time the explorer re-appeared, bringing with him the cause of all the disturbance, which turned out to be "an immense specimen of the Horned Owl of the Oural Mountains, whose enormous eyes shone from his ruffled plumage like two balls of fire." We may as well remark, however, as some excuse for these advanced spiritualists, that in all probability they did not expect to see the Devil himself brought out of the pit, but merely a demon of some sort or other. The word *chort* is used vaguely to mean any sort of demon or spiritual being not of a celestial nature, and a belief in the existence of mine-haunting spirits is common to the miners of all countries, and is held—along with various other opinions of a similar kind—by many ornaments of society in our own enlightened land.

Of the capacity of the Russian workman for imitation, and of his good nature and good temper, Mr. Barry speaks highly; but he complains of his cunning, his duplicity, and his fondness for strikes. In Russia, as in other lands, a broad line has to be drawn between the workman and the agricultural labourer:—

"On the emancipation of the serfs, in 1861, it was only the ordinary mujiks who received land from their late proprietors. The 'mistarovoys,' or workmen attached to all the great works, were not regarded in the same light, and the majority of those attached to the works in the

centre of Russia are without land. I can mention one circumstance to prove the oddness of the ideas held by some of the serfs upon this question. A proprietor of one of the largest of these works at the time of the emancipation, offered to let any of his workmen have land on the same terms as the other mujiks, but only the men from one of his twelve zavods accepted this liberal offer."

Russian strikes are described as arising "simply from the desire to obtain a little more money to spend in vodka," not from any organized plan for increase of pay, nor from the influence of theories about the relative value of labour and wages. But they are numerous; for "by an old statute, which ought to have been repealed when the Emancipation Act was passed, every proprietor is compelled to feed his workmen, whether they are employed or not." We wish that Mr. Barry had given us a fuller account than his book contains of the relations between the workmen and their employers, and of the economical position of the Russian peasant in general; for the working classes of Russia appear to us to be far more interesting than those of somewhat higher social standing, as, for instance, the traders, of whose domestic arrangements Mr. Barry gives anything but a flattering account, or even the gentry, few of whom appear to claim his admiration. It is difficult to take much interest in dirty houses, in which "fat women, with not a mark of intelligence about them, and remarkably dirty hands," lounge away their mornings and gossip away their evenings; or even in the homes of such superior specimens of humanity as the model aristocrat in whom Mr. Barry found much to admire, but whose ignorance was somewhat crass, as the following story shows. He was generally in want of money, it seems, though his estates were large; but one day he received a legacy of some 2,000*l.* in cash, and talked of doing great things with it. Soon afterwards, however, he was found "in his usual impecunious condition," and, on being asked what he had done with his legacy,—

"'Why,' he replied, 'you know that I am very fond of lobsters, and having a river on my estate in the Government of Saratov, I thought I would try and acclimatize that delicacy there, but unfortunately I have spent all the legacy in the attempt without succeeding. I quite forgot the water was not salt.'"

At the end of his book Mr. Barry draws a striking picture of the contrast between the old system and the new, pointing out how vast are the improvements which have taken place during the present reign. Many of these, such as the emancipation of the serfs, the reform of the law courts, the mitigation of the censorship, the amelioration of the soldier's position, and so forth, have already attracted a considerable share of public attention, but it is possible that the following statements may be new to many of their readers:—

"The value of Government securities has materially increased, and native Russians are now large investors in their own stocks: five per cent. bonds, which were issued by the Crown as payment to the nobles for their serfs, and which were, in 1866, sold as low as sixty-eight, are now quoted eighty-eight. Money is comparatively plentiful, the hoards of the peasants are brought to light; and the rouble, which was in 1866 only worth twenty-six pence, now obtains thirty-three pence. Russian paper-money may therefore be said to have risen in value twenty-five per cent. in five years."

The illustrations to Mr. Barry's book convey,

as a general rule, a fair idea of the scenes they are intended to represent. He has had the candour to say how they were produced. Some little girls who had lived in the country, he tells us, drew "simple though truthful designs" of the places and people with which they were most familiar, and from these the drawings were made which have been engraved in his book. Would that such good faith as Mr. Barry evinces were the rule rather than the exception! How many a pretentious volume has been got up in the same manner, without a hint being given as to the processes through which the author's "original designs" have been carried, or a word being said as to the intermediate operators by whom his scrawls and daubs have been translated into "artistic triumphs"!

Essays and Lectures on Social and Political Subjects. By Henry Fawcett, M.P., and Millicent Garrett Fawcett. (Macmillan & Co.)

This volume of 'Essays and Lectures,' by Mr. and Mrs. Fawcett, has slightly disappointed us. With the exception of three lectures by Prof. Fawcett and two by his wife, the articles have all appeared in print before; and they are wanting for the most part in that freshness and vigour which we had hoped for and anticipated. Lectures delivered before a class of students in a University, or before any audience brought together for the special purpose of hearing them, naturally and necessarily stand in a different position with respect to criticism from essays addressed to a wider and less exclusive audience, and for this reason should not perhaps be subjected to the same canons; but, at the same time, once they are offered to that less exclusive audience—the public—it is by their fitness to fill the requirements of their new position that they are rightfully to be judged. Tried by this test, we hardly think that Prof. Fawcett's contributions to this volume will rank among his more conspicuous achievements as a writer. They seem wanting both in the concentration of thought and effectiveness of exposition, which catch and retain popular attention, and which seldom fail to pervade the author's own extempore speeches on political and social subjects. A spoken discourse, however tame in its conception or composition, may be rendered effective by the style of its delivery, and no one is better qualified than Prof. Fawcett to confer this advantage upon whatever subject he takes in hand; but, when a lecture is written to be read, it should rely on far other machinery than this. An increased pointedness of style must make up for the varying tones of the speaker's voice, a more careful and antithetical construction of sentences must replace the pauses which the judicious lecturer will so well know where to introduce. And these qualities we fail to find in the lectures which Prof. Fawcett has contributed to the present volume, or, if the whole truth must be told, in the two or three other essays among its contents which bear his signature.

The volume itself is made up of six essays and lectures by Mr. and eight by Mrs. Fawcett. Each writer has a special theme, which pervades his or her compositions, with some notable exceptions, and establishes a connecting link between them. Thus, Prof. Fawcett discourses, for the most

part, on the various aspects of State intervention in matters social and economical, and four of Mrs. Fawcett's eight contributions are devoted to the consideration of questions affecting the position of women. The exception in Mr. Fawcett's case is a paper on the House of Lords, which first appeared in the *Fortnightly Review*; and in Mrs. Fawcett's case, the exceptions are, two papers on 'Representative Government,' a paper on 'Free Education in its Economic Aspects,' which first appeared as a letter in the *Times*, and a rather remarkable essay on 'National Debts and National Prosperity,' of which we shall have more to say.

Mr. Fawcett designates his first essay 'Modern Socialism,' which he describes as differing from previous phases of the socialistic creed in its reliance on State aid to assist it in establishing its doctrines and practice. His second is on 'The General Aspects of State Intervention,' and the three following are variations on this theme, finishing with the third, the title to which is conceived in the form of the now celebrated question—'What can be done for the Agricultural Labourers?' The answer to this question is distinct and unhesitating, and may be supposed to give the key-note to the whole discussion:—"The crucial test of the value of all agencies which are brought into operation to improve the condition of the labourer is this—Do they exert a direct tendency to make the labourer rely upon self-help? If this question cannot be answered in the affirmative, the benefits arising from these agencies cannot be permanent." From this passage and the context, as well as from numerous expressions throughout these essays, we may infer, as, indeed, we had certainly supposed from the first, that Mr. Fawcett is opposed to the intervention of the State in matters economical; but what then does he mean by his vigorous attack on the doctrines of "*laissez faire*," which certainly we have always previously understood to be coincident with this very position? Let Mr. Fawcett speak:—"Political Economy gives no sanction whatever to the doctrines of '*laissez faire*.' In fact, there is nothing whatever in the principles of economic science to lead to the establishment of any general conclusion with regard to the advantages or disadvantages of State interference!" Indeed! we had thought that Adam Smith, not to mention Mr. J. S. Mill and a few others, and Mr. Fawcett himself in these very lectures,—in, for instance, the sentence just quoted,—had drawn general conclusions from the principles of economic science disadvantageous to any such thing. But Mr. Fawcett has another surprise in store for us. He describes to us the "very circuitous way" in which it has "accidentally happened that '*laissez faire*' is popularly supposed to derive authority and sanction from the principles of political economy." This was as follows:—"During the Anti-Corn-Law agitation, the advocates of Free Trade so repeatedly appealed to the principles of political economy, that there was assumed to be a peculiar connexion between this science and the Manchester school. As, however, this school had identified itself with the doctrines of '*laissez faire*,' it was soon popularly supposed that '*laissez faire*' and political economy were intimately associated

with each other." We regard this as about as curious a fragment of economical history as we have ever met with; certainly, the doctrine of "*laissez faire*," or that of non-interference by the State with ascertained economical phenomena, was in existence long before the Manchester school (as it is called) was ever heard of; and certainly it was, and continues to be, a well-recognized law of economic science. What Mr. Fawcett possibly means—though certainly he fails to express it—is, that this doctrine of non-interference, however applicable to economical, is not equally applicable to political phenomena; in other words, that a human creature is something more than "a material product," and that where complex questions arise involving both classes of consideration, neither should be allowed quite to swamp the other. Mr. Fawcett's arguments, if we understand them rightly, are all directed towards the assertion of this important fact; but, as we have indicated from the first, there is throughout a somewhat unusual want of coherence and logical sequence about them, and they have not that perfect finish which might be expected from a hand so practised.

It is time now that we should turn to Mrs. Fawcett. Mrs. Fawcett's style much resembles her husband's, and it has many of his characteristic traits. It is broad, searching, and unimpassioned; it has an invariable appearance of precision and reflection; it is calm, uniform, and judicial in tone. If Professor or Mrs. Fawcett ever condescend to make a joke, it is a stately one; if they pen an eloquent passage, it is penned in well balanced periods. Mr. and Mrs. Fawcett's intellectual tastes are of a similar kind: she is an economist, an admirer of Malthus, a disciple of Mr. Mill; she writes on education, on representation, on taxation, like her husband; her very best essay, the most suggestive and interesting one we think in the whole volume, is on National Debts. Even when pleading the cause of her sex, which she honestly believes to be placed at an unnatural and unfair disadvantage as compared with the other, she does so with serenity; it is with her a matter of argument, not of feeling, and very ably does she argue it accordingly. 'The Education of Women' and 'The Electoral Disabilities of Women' are two essays which exhaust pretty nearly all that is to be said in a calm judicial way on the subjects of which they treat. 'Why Women require the Franchise' is a fitting sequel to the latter, and is a thoughtful and well-considered essay. Her criticism on the Report of "the Schools' Inquiry Commissioners on the Education of Girls" is of the same character; it is just and temperate; throughout all these there is no confusion or contradiction of thoughts or terms. Mrs. Fawcett pleads her cause as one who earnestly believes that it is a just one, and who is well assured that the right must win. Let us then leave this question, which Mrs. Fawcett has made thoroughly her own, and follow her through other themes. We have already spoken in high terms of the sixth essay in the volume—that on 'National Debts and National Prosperity.' This essay we have read with pleasure; it fulfils in a higher degree than any other in the collection our notion of what an essay ought to be; it is more terse in expression, more popular in illustration, more nearly approaching

"brilliancy," than the rest. We feel that we are not being lectured, but that interesting matter for reflection is being laid before us; and we are proportionately relieved and grateful. "It is remarkable to observe," remarks Mrs. Fawcett, "with how little uneasiness the fact is regarded that, with two exceptions, every leading nation in Europe is habitually spending more than its income." Upon this text she goes on to preach against national extravagance and "bloated armaments" with a freshness and a fullness of illustration that shed new light even upon those threadbare themes of popular declamation. A statesmanlike view of national affairs, and a felicitous grouping together of fiscal statistics, are marked features of this essay.

Of the remaining lectures and essays it is impossible to pass over that on 'Proportional Representation' without a word of praise. This is divided into two parts,—the first dealing with a variety of schemes which have from time to time been devised or tried for securing the end proposed; the second occupied altogether in the explanation and illustration of Mr. Thomas Hare's well-known scheme. Mrs. Fawcett has done good service in devoting her abilities to the exposition and comparison of these several systems, and she has certainly succeeded in shedding a considerable light upon their nature and working. Mr. Hare's scheme, especially, she proves to be by no means so difficult of description or comprehension as some have supposed, or perhaps we had better say asserted; it was always to us a matter of wonder how anyone could ever pretend that they had been unable to understand this excessively simple proposal—that is supposing, as was not often the case, that they had endeavoured to do so.

The remaining essays do not call for special remark.

NOVELS OF THE WEEK.

Tottie's Trial. By Kay Spen. (Strahan & Co.)

Langley Manor: a Novel. By Mrs. C. J. Newby. 3 vols. (Newby.)

Hope Deferred. By Eliza F. Pollard. 3 vols. (Hurst & Blackett.)

The Alvareda Family. From the Spanish of Fernan Caballero. By Viscount Pollington. (Newby.)

'TOTTIE'S TRIAL' is a little book distinguished principally by prurient domesticity, if we may coin such an expression. "Hatches, matches, and dispatches" are, we know, highly interesting to the female mind, and Mrs. Spen probably knows her readers' taste when she constructs a tale by binding up a record of such events in a permanent form. Mrs. Spen, we have no doubt, regards novel-making as a branch of cookery. First, take a batch of mothers, fathers, sisters, brothers, and grandchildren (any quality will do), and leave them to vegetate or settle till inclination to matrimony sets in. Then, season with a little trouble, a few deaths, a large handful of conventional piety. Next, go to the writing-table, and write down as follows:—

"12 lbs. Tea.
12 lbs. Coffee.
12 lbs. Arrowroot.
12 lbs. Rice.
12 lbs. Sago.

12 lbs. Cocoa. . . .
24 lbs. Groats.
24 lbs. Sugar.
12 lbs. Cornflour."

This, with "linseed meal," "black currant jam," "a dozen bottles of Crosse & Blackwell's ready-made jelly," and "some red flannel," together with the shreds of a villain, properly reformed, will make a volume of 341 pages, light and digestible, if not precisely piquant or appetizing. We may venture to commend this little work to Mr. Mill's notice, as remarkable for its freedom from romance, and the inconsiderate disregard of political economy exhibited by the characters. It is but fair to add, that the style is grammatical, and the heroine a very good girl.

The story of Mrs. Newby's new work is good enough to make us regret that it is not better written. The blunders in which her pages abound, her many sins against the rules of grammar and orthography, indicate an inexcusable degree of haste in composition. Every now and then, the same mistake recurs in such a way as to force one to the conclusion, that the writer is really ignorant of the correct mode of spelling some words. *Pallor* for example, is used three or four times, and is invariably spelled "palar." But, generally speaking, we should imagine that a moderately careful revision of proof-sheets would have saved the reader of these volumes from a good deal of slipshod grammar and bad spelling.

Viewed as a novel of domestic life among the landowning class, the book is fairly interesting, and the plot, such as it is, is well worked out to the end. But it is as a study of several different, and all of them characteristic types of English men and women that we commend it to the notice of readers. The landed interest is represented in the person of the heroine, Grace Langley, who, having been left an orphan some years before she came of age, manages the affairs of her estate, which, though small, is highly cultivated and richly productive, with a dignity, firmness, and self-reliance which the author evidently wishes her readers to believe are qualities to be found in their highest development among the owners of land. With all her business-like habits, however, Grace Langley is free from any of that affectation of masculine attributes which might be expected in the circumstances of her position. The hero, on the other hand, is the representative of capital. Felix Sternhold is the son of an obscure watchmaker in Clerkenwell, but at the date of his introduction into the narrative he is best known as an enterprising and eminently successful contractor, worth a fabulous amount of money, and a perfect oracle in the matter of investments. Self-made, self-educated, he knows nothing of and cares nothing for the formalities with which the inner circle of English society tries to protect itself against the intrusion of the wealthy *parvenu*. Having bought a property contiguous to the Langley estate, he calls on the lady of the manor, announces his intention of commencing a quarry at once, and without further preface offers to take Miss Langley into partnership. The offer is accepted after the necessary inquiries have been made, and the working of the quarry is begun with favourable results. One inevitable consequence of this businesslike arrangement is that the Radical contractor is brought constantly into

the society of the Tory landowner, until, the intimacy having ripened into love, the antagonistic interests of land and capital are brought into harmony by marriage.

Of the other *dramatis personæ* the most prominent is Alec Langley, the eldest son of the younger branch, who had been brought up to look on his succession to the property as a certainty, and was in consequence aggrieved by his uncle's second marriage, resulting as it did in the birth of a daughter. Mrs. Newby has taken great pains to illustrate in the person of this young gentleman, the ill effects of feminine idolatry upon a weak irresolute character. His moral deformity renders him so repulsive an object of contemplation that the author is obliged to represent him as being physically the beau-ideal of a man, and thus tries to excuse the women of his family for having fallen down and worshipped their domestic idol. Laura and Bertha Langley are pleasing sketches of ordinary English young ladies, with the clear skin and healthy digestion characteristic of their class. The weak point of the story seems to us the way in which the mystery of the attempt to murder the heroine is cleared up. That a man should introduce into the immediate neighbourhood of his own house, and to the society of his mother and sisters, a woman who was supposed to be his mistress, and who had from jealousy attempted the life of the lady to whom he was betrothed, is so improbable that, without the presence of some adequate motive, it remains incredible.

The patient attitude of a loving woman, who waits during long years for an affection which awakes too late, and is doomed to find that when hope seems no longer possible the passion which she has stifled so bravely in her own breast is at length reciprocated, is a subject which, in any hands, must be difficult to treat without profanation. That Miss Pollard, in her character of Jeanne, should have succeeded so well,—placing before us a type of ardent affection without grossness, trusting simplicity without weakness or insipidity of character,—shows that she possesses appreciative insight and womanly delicacy of touch. We have read few stories lately, certainly none professing to treat of female character, which have left upon us so pleasing an impression. In spite of a few deficiencies in matters of detail, the general tone of the book is refined, and its interest well sustained, while all the women described have strong and distinct individualities. Miss Pollard has been successful in her female characters: from the sensual, violent Marietta, Italian in her extremes of love and hate; the Marquise, as typically French, who, in playing with Charles de Lutz to amuse her fancy, discovers that she has a heart beneath the hardened case of frivolity with which her narrow education has furnished her; even to the waiting-maids and peasant women, who are sketches, which might, with pains, have been made useful in the subordinate parts. Her men are comparatively tame:—how few women can describe a man who is neither a demigod nor a prig!—and Charles de Lutz, though kindly and honourable, is hardly worthy of the affection which he seems to inspire in all quarters. This, however, it may be pleaded, is not an uncommon phenomenon in real life. Only, if authors would but see it, we want something a little above real life in fancy portraits.

Jeanne would, of course, have done much better, from the commonplace point of view, to have accepted the loyal devotion of Gordon Elliot, and allowed her artistic cousin to have gone whither criticism should guide him. Her persistent fidelity to her ideal in such discouraging circumstances being entirely uncommon and romantic, is the one thing which makes her picture worth preserving.

Sufficient pains have not been expended on the background of this story—a point which novelists of the first rank never neglect. The scene is laid in France, and the author writes with knowledge of that not sequestered region; but a little more elaboration of the picturesque features of French life would have added the charm of verisimilitude to the whole tale. The battle-scene is, not unnaturally, a notable failure, from the moment when the word is passed "from rank to file" (!) to the final promiscuous grouping of British soldiers with French Zouaves in a rash and impossible manner, only equalled by the military sensations which adorn the Louvre. Again, the only other piece of action in the tale—the poisoning of De Lutz by the wretched Marietta—is slow, clumsy, and unnatural. How could even the didactic Charles have spoken at such length while hanging in the agonies of a struggle between life and death? We have purposely omitted any notice of the plot, which is slender enough, but quite sufficient for the exhibition of our author's excellent points, and the due development of a character which will remain as a pleasant recollection in the reader's mind.

Those who are conversant with the numerous works of Fernan Caballero cannot fail to have noticed the intense religious fervour she displays. Mr. Mazade has said, that "in Spain you find Catholicism in everything, even in the very flesh and blood of the people." This bigotry, as some would style it, forms a strong point in most of her stories; and as she claims to paint only from life, it is really truth of half a century since that she depicts. Her political creed may be summed up in her own words: "Let well alone; when you attack abuses, be careful that uses do not suffer, for are they not next-door neighbours, and the party-wall dividing them very slight and often almost invisible?" It is, however, a mistake to suppose that the lady who has for nearly fifty years written as Fernan Caballero is of pure Spanish blood. Her father was Nicholas Bühl de Faber, a native of Hamburg, who early in life settled at Cadiz, and there married a Spanish lady, Doña Cecilia. Their daughter was born in Switzerland and educated in Germany; in her sixteenth year she returned with her parents to Spain, married there, and now lives, the widow of three husbands, at Seville. It is probably to this mixture of blood that she owes her power of depicting the scenes of Andalusian peasant life. One characteristic she undoubtedly possesses peculiar to her among modern Spanish authors, an intense admiration of nature. Spaniards live and write in cities, and are said to be without the slightest appreciation of natural scenery: green fields have no charms for them; their nature is confined to the sickly foliage of the Prado and the plashing of hideously-designed fountains. When noticing Viscount Pollington's last translation of "Why Viscount Pollington, who is evidently a master

of the Spanish tongue, should have chosen to translate such a silly and objectionable story as this, when many clever novels by Fernan Caballero and others remain unknown to the English reader, is a mystery to us." "The Alvareda Family" is, without doubt, after "La Gaviota," the most powerfully written of Caballero's novelettes; and Viscount Pollington has done all that is possible to make his translation forcible and true. Unfortunately, however, he is evidently ignorant of the fact that, under the title of "The Castle and the Cottage in Spain," Lady Wallace had already given "The Alvareda Family" to the public in an English dress (Saunders, Otley & Co.).

The "story" of "The Alvareda Family" is vigorously treated, and the character of each member sketched from nature, and without exaggeration. In fact, the materials of these 300 pages, of wide margin and large type, could have been made to fill easily the usual three-volume novel. The treatment of the plot is somewhat stagey and inartistic; events are hurried on, and fit into each other conveniently, but somewhat clumsily. The handsome, flighty wife, the irreligious heroine, Rita, is painted in strong contrast to the trusting, high-principled Elvira, whose lover is shot by Perico, the husband of Rita, in his jealous rage. Perico's flight, his wanderings, his "happening upon" the robber-chief, his admission into the band as Sorrowful Peter, his affray with the Migueletes, in which he shoots the captain, the young Conde de Villauran,—"he has slain the son of his mistress, of his uncle's benefactress, and his own companion in childhood,"—are rapidly described: the robber-band commit sacrilege, are betrayed by one of their companions; some are shot, and others caught, Perico being garroted at Seville;—and so, with death and misery, the story, founded on facts it may be, ends.

THEOLOGICAL BOOKS.

Apocryphal Acts of the Apostles. Edited from Syriac MSS. in the British Museum and other Libraries. By W. Wright, LL.D. Ph.D. 2 vols. (Williams & Norgate.)

THE present work consists of two volumes, the first containing the Syriac texts, the second an English translation of them. The contents consist of six pieces, viz. the history of St. John the Apostle and Evangelist, from two MSS., a St. Petersburg and a British Museum one; the decease of St. John, from a MS. in the Museum; the history of St. Philip the Apostle, from a codex in the library of the Royal Asiatic Society of London; the history of St. Matthew and St. Andrew, from a Museum MS.; the history of Thecla, the disciple of St. Paul, from four MSS. in the Museum; and the Acts of St. Thomas or Judas Thomas, also from a Museum MS. These pieces were translated from the Greek into Syriac, and are of different ages. They are now printed for the first time in the latter tongue, and constitute a very valuable addition to the apocryphal literature of the New Testament. The name of the scholar who has edited them is a guarantee for conscientious care and accuracy in their reproduction. The variations of the MSS. are diligently noted at the foot of the Syriac page, and peculiar words or expressions pointed out. In some parts the original is very difficult; but Dr. Wright did what he could to decipher it, honestly confessing his doubts about certain words equally unknown to other Syriac scholars. As to the translation, his own words will give the best idea of it:—

"My translation I have striven to make as literal as possible; I am fully aware that it is at times

painfully so. I am content, however, like Cureton, to leave my work in this shape. Some one, who wishes to earn a cheap reputation for scholarship, may perhaps, a few years hence, think it worth his while to issue a new edition of the book; revise my translation, and make it read more smoothly, correcting (let us hope) some mistakes whilst he does so; incorporate my notes with his own; and then lay claim to have produced a translation which 'may fairly be considered as independent'; and which the more ignorant or careless among his readers will probably assume to be the first English version. Such has been the fate of Cureton's 'Ancient Syriac Documents' in this country, and such may possibly be the fate of my 'Apocryphal Acts of the Apostles.'"

The last piece in the collection, viz., the Acts of St. Thomas, is considered by Dr. Wright the gem of the collection, because it is now given for the first time in a state nearly complete. The Greek portions, edited by Tischendorf, form less than half of the Syriac text, and there are considerable divergences. The Preface gives all necessary information about the MSS. from which the volume has been taken; and those interested in Syriac studies will be glad to read ancient documents so well printed and translated. Dr. Wright might, perhaps, have, in various places, indicated his opinion of words that are wrong in the MSS.; but he has preferred copying the texts as they are, without much attempt at emendation. The internal value of these Acts or histories is very small. Credulity, superstition, love of the miraculous, ignorance of geography, irrational legends, appear in large measure throughout them. Some of the stories are amusing; the greater number are insipid and absurd. The publication is useful, not for the information it contains, but for the language. In this view alone we can excuse the learned Orientalist for spending upon apocryphal books time which might be more profitably devoted to the Peshito version of the Old and New Testaments, a version that needs to be edited afresh from the best and oldest MSS. now known. To him, and men like Ceriani, we look for a new text of that venerable translation.

Historical Illustrations of the Old Testament. By the Rev. G. Rawlinson, M.A.

Moral Difficulties connected with the Bible; being the Boyle Lectures for 1871. By J. A. Hessey, D.C.L. (Christian Evidence Committee for Promoting Christian Knowledge.)

THE first of these little books contains a brief survey of portions in the Old Testament historical books which are illustrated or confirmed by profane history. The author's standpoint is apologetic throughout. The work does not show a thorough knowledge of the Old Testament. The chapter on Daniel is particularly unsatisfactory. It is not worth while to point out the author's errors. His conclusion is:—"The Scripture narrative must have been written, in the main, by eyewitnesses of the events recorded: the Pentateuch probably by Moses; Joshua by one of 'the elders' who outlived him; Samuel by Samuel; Kings and Chronicles by the prophets contemporary with the several monarchs; Daniel, Ezra, and Nehemiah by the persons whose names they bear; Esther by one who lived under Xerxes." In such fashion are the results of criticism disposed of. The second little book, being the Boyle Lecture for last year, contains nothing new, striking, or important. It is, in reality, a most superficial production. The author discusses subjects beyond his grasp. The spirit which animates him is good; but we regret to see so much misapprehension of Scripture combined with an easy self-complacency. Thus, at page 167, the writer affirms of "My Spirit shall not always strive with man,"—"the word which is translated *strive* admits of no possible doubt as to its meaning." The Hebrew verb is very difficult; but difficulties vanish at the touch of the lecturer, with a rapidity that astonishes both critics and philologists.

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London Suburban Post-Office Directory, new edit. roy. 25/ cl.
Macdonald's (G.) *The Seaboard Parish*, 3rd edit. cr. 8vo. 6/ cl.
Mayhew's (A.) *Paved with Gold*, 4th edit. 8vo. 6/ cl.
Nonconformists' General Conference, Jan. 1872, Report of, 2/6
Oliphant's (Mrs.) *Ombra*, 3 vols. cr. 8vo. 31/6 cl.
Oppler's (A.) *Three Lectures on Education*, 2nd edit. cr. 8vo. 4/
Rickett's (E.) *The Gentleman's Table Guide*, 12mo. 2/6 cl.
Riddell's (Mrs. J. H.) *The Moors and the Fens*, 12mo. 2/ bds.
Ruff's *Guide to the Turf*, 1872, Spring Edition, cr. 8vo. 3/6 cl.
Stradling's (M.) *The Irish Bar-Sinister*, 12mo. 1/ swd.
Terrington's (W.) *Cooling Cups*, 12mo. 2/ bds.
Thackeray's *Works*, Popular Edition, Vol. 8, 'he Hogarty Diamond,' cr. 8vo. 5/ cl.
Trollope's (A.) *Last Chronicle of Barsest*, 1 vol. cr. 8vo. 4/6 cl.

OUR OXFORD LETTER.

THERE seems at last a prospect that what may be called the religious difficulty which has lately troubled us may be definitely settled. The question, it will be remembered, arose out of the modifications rendered necessary in the University Examinations in the Rudiments of Faith and Religion by the passing of the University Tests Act; and it had been determined by a majority of Congregation to maintain these Examinations for all candidates for a degree who did not make a declaration through the Head of their College that they were "*extra Ecclesiam Anglicanam*." It was contended in debate that this declaration was illegal, and, although the advocates of this view were beaten on a division, yet the point raised by them was considered of such importance that the Council determined to take a legal opinion on it. The Solicitor-General and Sir Roundell Palmer were consulted, and their opinion has lately been published. While expressing themselves with some hesitation as to the legality of requiring from candidates a declaration to the effect that they are "*extra Ecclesiam Anglicanam*," they recommend the substitution of a clause exempting from the Theological Examination all candidates who object to such Examination, either personally or (not being of full age) through their parents, "*on religious grounds*," as being "a safer form, and more free from objection"; and they consider that it is legal to require students in the University, being members of the Church of England, to pass an examination in Divinity in order to attain the degree of Bachelor of Arts, "*so long as no declaration, that they are, or are not, members of the Church of England, is required from any of the candidates for examination.*" In consequence of this opinion, the Council has given notice of an amendment in that part of the proposed Examination Statutes still under consideration, which will carry into effect the recommendation quoted above; and it is probable that those statutes lately passed, requiring a declaration similar to that discountenanced by the Solicitor-General and his colleague, will be immediately modified in the same sense. Thus the last trace of a compulsory declaration of religious belief will be removed from our statutes; and any candidate for a degree will, for the future, be excused the Theological Examination by simply stating that he objects to it on religious grounds. It were to be wished, no doubt, that the Theological Examination were rendered purely voluntary; but the compromise now proposed is identical with that whereon the Tests Act is based; and though it would seem to secure little that is worth retaining, and to sacrifice both consistency and dignity, yet if the advocates of the Theological Examination are contented with it, there is little reason for their opponents to complain. At any rate, one more theological dispute will be set at rest if the compromise be accepted.

The Universities Commission have issued their schedule of questions to the Colleges: the most minute and searching investigations are proposed. The inquiries into revenue alone consist of about twenty sections, and under each section from six to a dozen questions are asked, while the inquiries into expenditure are almost as numerous and quite as perplexing. Not only are the actual facts of current revenue and expenditure to be ascertained, but Colleges are requested to give a summary of similar items for each of the last ten years. It is probable, however, that in consequence of representations which have been made to them, the Commissioners will be content with returns extending over five years instead of ten. However this may be, there is no doubt that a great deal of surprise and not a little irritation have been felt at the extreme minuteness of the inquiries proposed by the Commission. An impression seems to have gone abroad (though it has been disclaimed by the Secretary to the Commission) that the scope of the inquiry is so simple, and its object so limited, that the Commissioners will be able to present their Report before the close of the present Session of Parliament. A very cursory glance at the schedule of inquiries will suffice to show how

erroneous such an impression must be; in fact, the Commissioners may be considered fortunate if the returns they have asked for are complete by the end of the year. It is quite possible that in one or two Colleges the books may be kept in such a manner as to yield, on simple inspection, an answer to most of the Commissioners' questions, and in this case the labour of the Bursar, or of whatever officer is charged with making up the returns, will be confined to the simple, but by no means light, task of making a transcript of his College books. But it is certain that in some Colleges, and probable that in most, this is not the case, and wherever it is not, the labour involved in answering the inquiries will be enormous, and many months must necessarily be occupied if the returns are to be in any way complete. Inquiries will have to be addressed to agents and tenants, and their answers filed and tabulated; bewildering researches into the accounts of bygone Bursars and the archives and muniments of the College will have to be made, and many hours spent in tracing the origin and history of items of quite insignificant amount, entered by successive Bursars from time immemorial without comment or explanation. There is no doubt that in some Colleges there will be many months' work in merely collecting and sifting the materials for the returns; and when it is considered that this work must be done voluntarily and without remuneration, by men whose time during Term at least is fully occupied with the educational duties of their College and the legislative and executive duties of the University, it will be seen that there is little chance of the returns being sent in for some considerable time to come.

A novel feature in the University organization of the present day is the gradual extension by College Tutors of the area of instruction beyond the limits of their own College. The system of combined Lectures, whereby College Tutors in cognate subjects unite to provide a systematic course of lectures to which all the students of their respective Colleges are admitted, has long been established, and is working with considerable success; but quite lately an extension of this system has been attempted, and several College Tutors are at present engaged in giving publicly series of lectures for which, as they are more or less independent of the ordinary curriculum of University studies, it would be almost impossible to secure an audience among the students of a single College. This Term, for instance, several courses of lectures on philological subjects are announced; Mr. Bywater, of Exeter College, is to lecture 'On the Poetics of Aristotle,' and Mr. Monro, of Oriel, 'On Homeric Grammar'; and we are promised in subsequent Terms lectures 'On Greek Geography,' by Mr. Tozer, of Exeter; 'On Ancient Philosophy of Language,' by Mr. Wallace, of Merton; and 'On Phonetics,' by Mr. Purves, of Balliol. There is no doubt that the old College monopoly is fast disappearing, and there is probably at present scarcely a single College whose students rely exclusively on members of their own College for the instruction they require. It needs little foresight to predict that there are many influences at present at work,—such as the system of combined and public College Lectures, the marriage of Tutors, and the increasing complexity and specialization of University studies,—which will tend more and more to reduce the old ascendancy of Colleges and restore the University to its legitimate supremacy. T.

MR. W. H. BLACK, F.S.A.

THE present month has robbed literature and historical research in this country of one of its remarkable characters, in the person of Mr. W. H. Black, who has so long held a prominent place among the keepers of the national records. Mr. Black was a little eccentric, but he was a learned man, and possessed considerable talent. His labours in general are esteemed by scholars. Among his works was a new edition of that part of the Itinerary of Antoninus which related to the British Isles, on the text of which he had taken

great pains, and he had collated a number of early manuscripts. This has been printed in the series of "Chronicles and Memorials," produced under the direction of the Master of the Rolls, and it is to be hoped that it will soon be given to the public. In his religious principles, Mr. Black lived and died a member of the old congregation of Sabbatarian Baptists. He died on Friday, the 12th of April, in the seventy-fourth year of his age.

Literary Gossip.

It is understood that at the dinner of the Royal Literary Fund, on the 8th of May, the health of the Chairman, the King of the Belgians, will be proposed by Mr. Disraeli.

A MEETING, to consider the question of a memorial to the late Prof. Maurice, was held at the house of Mr. Thomas Hughes, M.P., on Monday last, and was attended by the following friends of Mr. Maurice, among others: the Right Hon. Mr. Cowper Temple, M.P., Sir Frederick Pollock, the Rev. Llewelyn Davies, the Rev. Septimus Hansard, the Rev. J. S. Brewer, the Rev. F. Garden, Mr. Vernon Lushington. It was resolved that a subscription should be raised to erect some memorial to Mr. Maurice; and after some discussion it was finally determined that the proposed memorial should assume the following form:—Part of the funds to be devoted to placing a bust of Mr. Maurice in Westminster Abbey, if permission can be obtained for that purpose; part to be used in placing the Working Men's College—in the prosperity of which Mr. Maurice took deep interest—on a more permanent foundation; and the third part to go towards providing lectures on those subjects especially which were taught by Mr. Maurice himself at the College, of which the history and study of the Bible were the most prominent and important. By this arrangement, the friends and admirers of Mr. Maurice will be enabled to appropriate their subscriptions to all or any of these objects.

MR. W. W. HUNTER's new work on Orissa, the source and centre of the worship of Jagannath, and which gives an account of the whole of that province, its history and geography, will shortly be published by Messrs. Smith, Elder & Co.

THE petition of the Newcastle Society of Antiquaries, against the proposed legislation in regard to ecclesiastical records, has been followed by similar protests from the Surtees Society and the Yorkshire Law Societies. The clause referring to parochial registers has been withdrawn, but that with regard to episcopal registers remains, although the feeling against the removal of those records is equally strong. The registers at York and Carlisle have lately been turned to good account by local antiquaries.

THE first Part of Mr. T. Oswald Cockayne's Anglo-Saxon Lexicon is in a forward state of preparation. It will contain, by way of Preface, an investigation into Anglo-Saxon and English vocalization, in which the author takes exception to some accepted theories of German glossarists.

THE Philological Society has sent a set of its *Proceedings and Transactions* to the Chicago Library, and also to the Municipal Library at Strasbourg. To the latter library have also been sent sets of the publications of the Early English Text, Chaucer, and Ballad Societies, inasmuch as the former donations of these

books were, a Correspondent writes, "meant to help in replacing the destroyed library, and not to add to the untouched University library."

SOME valuable data for the history of printing, and short studies on other subjects, are being issued at Cambridge, by the learned Librarian of the University. Mr. Henry Bradshaw, under the modest title of 'Memoranda' No. 4 contains a statement of the results of Mr. Bradshaw's investigations of the structure of the Canterbury Tales, made before the Chaucer Society started.

MR. NEWBY announces a new novel, entitled 'The Gladstones,' in three volumes, from the pen of Mr. Frank Trollope.

WITH reference to the new Lydgate and Oecleve Society, we may mention that there is in the British Museum a large parchment MS. Additional 24062, full of copies of Privy Council documents in the handwriting of the poet Oecleve, or rather Hocklyf, and evidently made by him as a kind of precedent-book for his own use, he having been, from the age of eighteen or thereabouts, one of the clerks of the Privy Council. For his long service there a pension was granted him, but was hardly ever paid, and in many of his poems he grows quite pathetic about the arrears due to him.

MESSRS. PHILLIPSON & GOLDER, of Chester, will shortly bring out a volume, which is to be edited by the Bishop of Chester, and called 'Fragmentary Illustrations of the History of the Book of Common Prayer,' from MS. sources.

PROF. LORIMER, of the University of Edinburgh, is engaged on a legal text-book, under the title of 'Institutes of Law,' to be published by Messrs. Clark.

LORD DELAMERE has allowed his MS. of the Canterbury Tales to be examined for the Chaucer Society. It proves to be the MS. mentioned by Thomas, in his Preface to Urry's Chaucer, as belonging to Mr. Cholmondeley, of Vale Royal, whose descendant Lord Delamere is. It is a double-columned parchment folio, of about 1450 A.D., a good deal damaged in parts, and contains, besides twenty-two of the Canterbury Tales, five tales from Gower's 'Confessio Amantis'; a 'Speculum Misericordiarum,' in English; 'Nebugodonosor'; the 'Adulterous Falmouth Squire'; 'Tundale's Visions,' incomplete; and portions of the romance of 'Partinope,' and of poems on 'Joseph and Jacob,' and 'Gy of Aleste near Avgone.' The MS. originally consisted of twenty-six sheets, of eight leaves each.

MESSRS. CLARK promise, among other theological works, Mr. Walker's 'Cunningham Lectures on Scottish Theology,' specially of the eighteenth century; Steinmeyer's 'On the Miracles of Our Lord'; and Bishop Martensen's 'Christian Ethics,' translated under the authority of the author.

To the Early English Text Society's edition of 'The Complaynt of Scotland,' A.D. 1549, Mr. J. A. H. Murray will add reprints of three unique contemporary tracts in the Grenville Library, relating to the Protector Somerset's expedition, and England's claim to Scotland.

THE second Part of the new and enlarged edition of Dr. Stratmann's 'Dictionary of Old English,' 1100-1500 A.D., has just appeared, and reaches from *feald* to *live*. The twenty-seventh Part of M. Littre's great French Dic-

tionary has also been lately issued: it extends from *souscrit* to *tendre*. The second Part of the new French Antiquarian Quarterly, the *Romania*, is promised next week. We ask for an increased subscription for it in England, as it is a venture of its editors, who well deserve support.

THE first volume of a large work on the Siege of Sebastopol has appeared in Russia, to be followed before long by two other volumes. It will contain eighteen articles, by different writers, on various subjects connected with the siege, such as 'Reminiscences of General Todleben,' 'Two Episodes in Sebastopol Life,' 'The 26th of May, 1855, in Sebastopol,' 'Inkerman,' 'The Fifth Bastion,' &c.

THE 'Life of King Louis the First of Bavaria,' by C. Th. Heigel, is announced to appear immediately. It is said by the *Allgemeine Zeitung* to be based on materials hitherto unused, including the literary remains of the art-loving, but eccentric monarch.

By an oversight, it was stated in our last issue that Messrs. Chapman & Hall are the publishers of the novel called 'Branksome Dene': it is published by Messrs. Bentley & Son.

SCIENCE

SOCIETIES.

ROYAL.—April 18.—W. Spottiswoode, Esq., Treasurer and V.P., in the chair.—The following papers were read: 'On the Connexion between Explosions in Collieries and Weather,' by Messrs. R. H. Scott and W. Galloway; and 'On the Fossil Mammals of Australia, Part VII. Genus Phascolomys: Species exceeding the existing ones in Size,' by Prof. Owen.

GEOGRAPHICAL.—April 22.—Gen. Sir H. C. Rawlinson, K.C.B., President, in the chair.—The following Fellows were elected: Messrs. A. Cooper, H. Gale, J. E. A. Gwynne, and Dr. W. Stewart.—The paper read was, 'On Recent Explorations of the North Polar Region,' by Capt. Sherard Osborn, R.N.—The President announced the Royal and other awards for the year 1872, made by the Council that day, as follows: Founder's Gold Medal, Col. H. Yule, C.B., for his geographical works, 'Cathay and the Way Thither' and 'Marco Polo.' Patron's Gold Medal, Mr. R. B. Shaw, for his journey to Yarkand and Kashgar, and his observations for fixing the longitude of the former place. A gold watch, Lieut. G. C. Musters, R.N., for his journey in Patagonia. 25*l*, Karl Mauch, for his discoveries in South-East Africa.

SOCIETY OF ANTIQUARIES.—April 18.—C. S. Percival, Esq., in the chair.—Mr. W. H. Hart exhibited a collection of twenty-six volumes, containing, in manuscript and in print, the Cartulary of St. Peter's Monastery, Gloucester.—Mr. W. H. Bloxam exhibited miscellaneous antiquities, Roman, Saxon, and Mediaeval, from Warwickshire.—Mr. Nichols communicated notes on a very early Armorial Tile, lately found within the church of West Bromwich, Staffordshire.—Mr. Coote read a paper 'On a Test of certain Centennial Stones,' in confirmation of the views which he had put forward on the subject on an earlier occasion. (*Proceedings of the Society of Antiquaries*, Second Series, Vol. IV. pp. 21-36.)

April 23.—Anniversary Meeting.—Earl Stanhope delivered his Annual Address, containing the usual obituary notices of Fellows deceased between the 5th April, 1871, and the 5th April, 1872. In connexion with the death of the late Earl of Dunraven, Lord Stanhope announced that, through the liberality of the present Earl, the work projected

by his father on the Early Ecclesiastical Architecture of Ireland would not be abandoned. The task of editing it had been entrusted to Miss Stokes. His Lordship also alluded to the illness of H.R.H. the Prince of Wales, one of the Royal Fellows of this Society.—At the close of the ballot the following were found to be unanimously elected as President, Council, and Officers of the Society. Eleven Members from the old Council:—Earl Stanhope, President; Sir W. Tite, M.P., Very Rev. A. P. Stanley, and Col. A. H. Lane Fox, Vice-Presidents; Mr. F. Ouvry, Treasurer; Dr. C. S. Percival, Director; Lieut.-Col. J. F. Lennard and Mr. T. Lewin, M.A., Auditors; Messrs. C. D. E. Fortnum, Rev. W. S. Simpson, M.A., and W. J. Thoms. Ten Members of the new Council:—Lord Henniker and Mr. J. W. Jones, Auditors; Messrs. H. C. Coote, W. D. Cooper, J. Evans, P. C. Hardwick, C. R. Markham, O. Morgan, M.P., E. Oldfield, Capt. A. C. Tupper; and Mr. C. K. Watson, M.A., Secretary.

ROYAL SOCIETY OF LITERATURE.—April 17.—The Rev. M. E. C. Walcott, B.D., in the chair.—Mr. Vaux read a paper, 'On the Trade of the Phœnicians, Tin and Amber, Ophir and Tarshish,' in which he gave an account of the development of these early trades, with some attempt to fix, more satisfactorily than has hitherto been done, the position of those two much-disputed places, Ophir and Tarshish. Mr. Vaux considered, bearing in mind all the passages in which that name is mentioned in the Bible, that Ophir most likely represents a district near the mouths of the Indus, but not, as has been suggested, so far east as Ceylon or the Moluccas; Tarshish he would assign to the district adjacent to the lower waters of the Guadalquivir and Guadiana, in Spain. He did not think, as some have held, that, viewing the similarity of the trade attributed to them, Ophir and Tarshish can represent one and the same place under differing names.

April 24.—Anniversary Meeting.—The following were elected as Officers for the ensuing year: President, the Lord Bishop of St. David's; Vice-Presidents, the Archbishop of Canterbury, the Duke of Devonshire, the Very Rev. the Dean of Westminster, Right Hon. Sir W. Erle, Sir H. C. Rawlinson, H. Fox Talbot, Sir P. de Colquhoun, Sir C. Nicholson, Bart., and Major-Gen. Sir C. Dickson; Council, W. A. T. Anhurst, the Rev. Prof. C. Babington, E. W. Brabrook, J. W. Bone, C. Clark, E. Deutsch, J. T. Foard, N. E. S. A. Hamilton (Hon. Librarian), J. Haynes, R. B. Holt, S. G. Grady, the Rev. T. Hugo, C. M. Ingleby, R. H. Major, W. S. W. Vaux (Secretary), Rev. M. E. C. Walcott, and P. Woof; Treasurer, Sir P. de Colquhoun; Auditors, H. Willoughby and H. Jeula; Librarian, N. E. S. A. Hamilton; Secretary, W. S. W. Vaux; Foreign Secretary, C. M. Ingleby; Clerk, Mr. Ayres; Collector, Mr. G. A. Stretton.

NUMISMATIC.—April 18.—W. S. W. Vaux, Esq., President, in the chair.—Mr. Sheriff Mackenzie sent for exhibition a rubbing of an unpublished penny of Edward the Third of England, lately found in Sutherlandshire.—Mr. Pearson exhibited a second brass coin of Augustus, of considerable rarity, with the type of Victory placing a laurel-wreath upon the head of the Emperor on the obverse.—Mr. C. Patrick communicated a paper, 'On the Annals of the Coinage of Scotland,' in which he stated that a native currency was much later in coming into use than among the neighbouring nations, and that there was no corresponding class of coins to those which are called Early British ever struck among the barbarous tribes of Caledonia, and that, though such coins have been found in Scotland, they appear to have been brought from other parts; that there were no Scottish imitations of the Roman coins, although these must have been plentiful in the country. Mr. Patrick was also of opinion that no coins could be satisfactorily ascribed to any king before the time of Alexander the First, if even to him. He next considered the question of the appropriation of the short and long cross pennies of Alexander the

Second and his successor, and advanced some arguments to prove the generally accepted classification of these coins to be incorrect.

STATISTICAL.—April 16.—Dr. Farr, President, in the chair.—The following gentlemen were elected Fellows: Messrs. J. G. Smith, F. H. Janson, G. Elliott, M.P., M. A. Baas, M.P., J. A. Feigan, and E. Wilson.—Mr. H. Chubb read a paper, 'On the Bank Act and the Crisis of 1866.'

ZOOLOGICAL.—April 16.—Dr. E. Hamilton, V.P., in the chair.—Letters and papers were read: from Dr. R. Schomburgk, 'On a Monkey kept in the Botanic Gardens, Adelaide, South Australia,'—by Mr. A. H. Garrod, 'On the Mechanism of the Gizzard in Birds,' in which he endeavoured to show that the ordinary action of this organ was that of compression, and not of trituration, as usually understood,—from Dr. J. Anderson, 'On a supposed new Monkey from the Sunderbunds, to the East of Calcutta, allied to *Macaca Rhesus*,'—from Mr. W. H. Hudson, 'On the Birds of the Rio Negro of Patagonia,'—from Mr. R. Swinhoe, 'On two new Pheasants (*Phasianus Elliotti* and *Puerasia Darwini*) and a new *Garrulax* (*G. picticollis*), from the vicinity of Ningpo, China,'—by Mr. F. Moore, 'On a large number of new Species of Indian Lepidoptera,'—by Mr. E. W. H. Holdsworth, 'On a Cetacean observed on the West Coast of Ceylon, possessing a long, straight dorsal fin, and known to the Natives as the "Palmyra-fish,"'—by Dr. A. Günther, 'On a Collection of Reptiles and Amphibians made at Metang, in the district of Sarawak, Borneo; to which was added a Synopsis of the known Species of these Classes, 153 in number, hitherto recorded from that Island,'—by Sir V. Brooke, Bart., 'On a supposed new Species of Gazelle, from Ugogo, in Eastern Africa, which he proposed to designate *Gazella Granti*.'

CHEMICAL.—April 18.—Dr. Frankland, President, in the chair.—The Chairman announced the presence of Prof. Himly, of Kiel, and of Prof. Eschenburg, as visitors.—The Secretary read two papers, by Mr. E. A. Letts, 'On Benzyl Isocyanate and Cyanurate' and 'On a Compound of Sodium and Glycerine.'—Prof. Himly, who spoke in German, gave an account of a new method of determining the carbonic acid in sea-water, and of an apparatus for collecting the water at great depths, which could be immersed to the required distance below the surface, and there closed by means of stopcocks. These are turned by powerful springs, released at the proper moment by an electromagnet.—There was also a short note 'On the Action of Phosphorus Pentasulphide on Tetra-chloride of Carbon,' and another 'On the Degree of Solubility of Silver Chloride in strong Nitric Acid,' by Dr. E. T. Thorpe.—Dr. Hofmann gave a brief account of the new phosphorus bases which he had recently obtained by the action of alcoholic iodides on iodide of phosphonium in the presence of zinc oxide, and illustrated his remarks by several striking experiments.

METEOROLOGICAL.—April 17.—Dr. Tripe, President, in the chair.—A paper was read, 'On the Temperature of Hill and Valley,' by Mr. G. Dines. The observations in the valley were made at Cobham, and those on the hill at Denbies, the difference in height being about 600 feet; both the stands are those known as "Glaisher's," and the instruments are by Casella. The observations extend over eighteen months, and show that the air on the top of the hill is colder than in the valley in the day-time and warmer at night. The daily range at the higher station is not so great as at the lower, the average being about $4\frac{1}{2}^{\circ}$. In cold weather it is found that the air on the top of the hill is never so cold as that in the valley. The rainfall, also, on the hill is 40 per cent. greater than in the valley. It has been said that "the air at the top of the hill is drier and colder than in the valley"; but the results arrived at in this paper show that the contrary is the case.—In the discussion which followed, Messrs. Whitbread,

Glaisher, Eaton, Col. Strange, Dr. Mann, and others, took part.—The next paper was by Mr. C. O. F. Cator, 'On certain Defects in Anemometric Registration.' The author said that correct registers of the wind cannot be obtained by the present method, because the sheets are not large enough and move too slowly. Correct records of the velocity of the wind are not obtained, because the cups cannot take up their proper motion directly at each gust; and in a lull the cups revolve too quickly, on account of the momentum received from the previous gust. In registering the pressure, the sheets and the scale should be larger, because at present the very small amounts are scarcely shown; and in gales, the paper is completely black from the constant movements of the pencil, but if the sheet were to be moved more quickly, each separate pressure might be recorded.—The Rev. F. Stow, Messrs. Strachan, Casella, and Brook, took part in the discussion which followed.

PHILOLOGICAL.—April 19.—A. J. Ellis, Esq., President, in the chair.—An explanation by Dr. Wilhelm Tobias, addressed to their Vice-President, Prof. T. Hewitt Key, respecting the position occupied by Dr. Tobias in relation to Dr. Goldstücker's MSS., was read.—Dr. Tobias announced that the papers read before the Society by their late lamented President, Dr. Goldstücker, together with his other literary remains (except the Indices for his Sanskrit Lexicon), are to be immediately prepared for publication.—The paper read was 'On the Physical Nature of Diphthongs, Part I,' by Mr. A. J. Ellis, President.

INSTITUTION OF CIVIL ENGINEERS.—April 23.—T. Hawksley, Esq., President, in the chair.—The first paper read contained a description of the 'Pumping Machinery and Works at Lade Bank, for the Drainage of the Fourth District of the River Witham,' by Mr. E. Welsh.—The second paper read was, 'On the Construction of Heavy Artillery with reference to Economy of the Mechanical Forces engaged,' by Mr. E. Britten.

SOCIETY OF ARTS.—April 24.—Prof. Bentley in the chair.—The paper read was by Mr. P. L. Simmonds, 'On Nuts and their Uses.'—A discussion followed, in which Messrs. Botly, Yeates, Mast, Dr. Muler, and the Chairman, took part.

ANTHROPOLOGICAL INSTITUTE.—April 22.—Dr. Charnock, V.P., in the chair.—Messrs. B. de Courcy Nixon, H. G. Cammiade, and the Rev. M. Phillips, were elected Members.—Mr. Hyde Clarke contributed a further note 'On the Hamath Inscriptions, and their comparison with Himyarite and Lybian.'—A paper, by Dr. B. Davis, was read, 'On the Hair, and some other Peculiarities of Oceanic Races.' The paper was illustrated by a series of specimens of hair, showing all the varieties of dressing, ornamentation, preparation, bleaching, &c., employed by a great number of races and tribes.—Dr. H. Blanc also exhibited a specimen of long hair from the head of a Hindustanee.—A paper, by Dr. Rink, 'On the Descent of the Esquimaux,' was read, in which the author showed, from traditionary and historical evidence, that that race was truly American, and not Asiatic, in its origin, as some ethnologists had maintained.—Dr. Charnock read a paper, 'On Le Setti Communi.' The district lies nearly north of Vicenza. The people are the remnants of those Germans who obtained an asylum in that country after having been vanquished by Theodor, King of the Astrogths, who died A.D. 526. There have been many marriages with the Italians, and the people more resemble the latter than the Germans. There are, however, many with fair hair and German features. The people are simple in their manners, honest, poor, dirty, and superstitious. The author noticed no cases of goitre or cretinism. The paper concluded with a vocabulary, and ample remarks on the grammar of the dialect, which resembled the Hochdeutsch of the thirteenth century, still spoken in Southern Bavaria. It had some words from the Italian.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Asiatic, 8.—'Account of Four Arabic Works on the History and Geography of Arabia,' Capt. S. B. Miles.
Tues. London Institution, 4.—'Elementary Botany,' I. Prof. Bentley.
Wed. Actuaries, 7.—'Influence of Occupation upon Health,' Mr. F. O. P. Neilson, Jun.
Thurs. Society of Arts, 8.—'Silicates, Silicides, Glass, and Glass Painting,' Lecture IV, Prof. Barff (Cantor Lecture).
Fri. United Service Institution, 8.—'Asiatic Manufactures,' Capt. C. B. Brackenbury; 'Soldier's Scoop, Pick, and Rifle Rest,' Capt. Tottenham.
Sat. Royal Institution, 2.—'Development of Belief and Custom amongst the Lower Races of Mankind,' Mr. E. B. Tylor.
Sun. Civil Engineers, 8.—'Construction of Heavy Artillery' (Discussion).
Colonial Institute, 8.—'Comparative Advantages of the Far West of Canada and of the States,' Mr. F. Lynn.
Royal Institution, 2.—Annual Meeting.
Society of Arts, 8.—'Telegraphy without Insulation, the means of cheapening Internal Communication,' Mr. H. Highton.
Microscopical, 8.
Royal Institution, 3.—'Heat and Light,' Prof. Tyndall.
London Institution, 7.—Musical Lecture.
Chemical, 8.—'Manufacture of Iron and Steel,' Mr. E. Riley.
Linnean, 8.—'Adelbert adula,' Señor Correa de Mello.
Royal, 8.—'New Greek Theodotus to be used on the Great Trigonometrical Survey of India, with a Short Note on the Performance of a Zenith Sector employed on the same work,' Col. Strange.
Antiquaries, 8.—'Vortigern, not Hengist, the Invader of Kent,' Mr. H. C. Coote; 'Excavations of Tumuli at Trevalga, Cornwall,' Mr. W. C. Borlase.
Philosophical, 8.—'Physical Nature of Diphthongs,' Mr. A. J. Ellis.
Royal Institution, 9.—'Optical Phenomena produced by Crystals when admitted to Circulatory Polarized Light,' Mr. W. Spottiswoode.
Royal Institution, 3.—'Star Depths,' Mr. R. A. Proctor.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The SIXTY-EIGHTH ANNUAL EXHIBITION is NOW OPEN, at the Pall Mall East, from Nine till Seven.—Admission, 1s; Catalogue, 6d. ALFRED D. FRIPP, Secretary.

SOCIETY OF FRENCH ARTISTS.—The THIRD EXHIBITION CLOSED on SATURDAY, 26th inst.; to RE-OPEN on MONDAY, 29th, at the Gallery, 168, New Bond Street. Director, M. DUKAND RUEL; Secretary, CHARLES DESCHAMPS.—Admission, One Shilling.

NINETEENTH ANNUAL EXHIBITION OF PICTURES. the Contributions of Artists of the Continental School is NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Six.—Admission, 1s; Catalogues, 6d.

DUDLEY GALLERY. Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE EIGHTH ANNUAL EXHIBITION is OPEN daily, from Ten till Six.—Admission, 1s. Catalogues, 6d. GEORGE L. HALL, Hon. Sec.

ELIJAH WALTON'S ENTIRE COLLECTION OF OIL AND WATER-COLOUR PAINTINGS. NOW ON VIEW, at his Gallery, 4, Westminster Chambers, Victoria Street, Westminster.—Admission, One Shilling. Open daily from Ten till Five.

GUSTAVE DORÉ—DORÉ GALLERY. 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six. Admission, 1s.

THE SOCIETY OF PAINTERS IN WATER COLOURS.

The Exhibition of this Society is, perhaps, hardly as good as usual. Many of the leading members have, it is true, sent contributions, but the works they have sent are comparatively unimportant. Mr. Holman Hunt exhibits nothing; Mr. F. Walker is represented by a single production, excellent, but not noteworthy: his energies have been devoted to a large picture that is to appear at the Academy; Mr. Lundgren, a clever and popular painter, is conspicuous by his absence; Mr. A. W. Hunt, although supplying some charming examples, has sometimes been much more largely represented; the same may be said of Mr. S. Palmer, although, to be sure, he exhibits one fine work; Mr. F. Shields is below the mark, both in the quality and in the number of his pictures; Mr. J. D. Watson sends nothing. On the other hand, we have a magnificent sea-piece by Mr. F. Powell, which will add immensely to his growing reputation; Mr. B. Bradley sends three capital studies of animals; Mr. Dodgson six good landscapes; Mr. Dobson, R.A., contributes what we are inclined to regard as his masterpiece; Mr. G. A. Frupp never did better; Mr. B. Foster's two drawings will, at any rate, not lessen his hold on the public; Mr. A. B. Houghton has a striking picture, so has Mr. Pinwell; Mr. B. Willis, with six drawings, is more than usually prominent. The Society has endeavoured to strengthen itself by recently electing several able Associates: and some of these prove worthy of the fine opportunities their election gives them. Conspicuous among them are Mr. A. Goodwin, whose seven works are not only admirable, but completely free from mannerism; Mr. W. M. Hale, Mr. A. Marsh, and Mr. H. C. Whaithe. Mr. Whaithe's pictures will take by surprise many even of those who are familiar with his paintings

in oil and water colours, and who have admired them; when hung they have often been in very bad places at the Royal Academy. In this artist's case, as in that of Mr. A. W. Hunt, may be seen the effect on first-rate landscape-painters of the treatment usually vouchsafed to them at the Academy. Failing to obtain fair dealing at the older Exhibition, they, for the most part, abandon the use of oil, and take to water-colour painting. This is not desirable.

The picture which will, we think, most strongly impress the mind of the visitor is Mr. F. Powell's *A Channel Tug making up to a Dismasted Ship* (No. 177), a drawing of unusual size, yet executed throughout with extraordinary care, and displaying at least as great an amount of learning as the many fine sea-pieces which have established the reputation of this artist. We do not think it is a finer work than some Mr. Powell has sent before, but its size and completeness taken together show him to be capable of overcoming difficulties that do not always occur in small works. Many painters, when working on a larger scale than they commonly adopt, simply magnify the results of their previous efforts, and thus we can but too easily see what are the limits of their skill. It is not so with Mr. Powell. The drawing, modelling, colour, and designing of the multitudinous waves in this picture of the earth-stained, restless Channel seas, prove as completely as his former works, one of the marvels of which was their small size, that he possesses knowledge and artistic skill. It is such a piece of sea-painting as is very rarely met with: the waves look mighty, and uniform of motion, yet their surfaces are infinitely varied; they evince power and learning, both in drawing and in the treatment of the effect of light as it is reflected from, or absorbed by, the masses of water. That expansiveness which we have always noticed as so admirable a feature in Mr. Powell's seas is most successfully given here; and this effect is secured without recourse to the introduction in the foreground of distinct objects of the drawing, which, by comparison, make the distance look remote. In the mid-distance is a dismasted vessel, labouring heavily, and beaten by the wind as well as by the sea; her state and position are emphasized with skill and tact. Further off is a tug, rolling like a giant with unwieldy shoulders: her deck is all askant; her bows seem to tear the short Channel waves; her smoke, which is beaten down, and, so to say, snatched away by the wind, forms a long trail to leeward of her course. The clouds overhead are even wilder than the sea; but in them is to be found, as we think, the sole shortcoming of the picture. They appear to need solidity, which they might be made to have without becoming too definite in form. The two vessels are, after all, but suggestions of a subject for the picture; its real merit lies in the painting of the sea. *A View in Loch Goil* (143) is by the same artist.

Mr. A. W. Hunt's *Durham* (69) shows, with a subtlety which few artists can rival, the effect of veiled summer sunlight on the cathedral of the north, the surrounding buildings of the city, the river below, its rocky and foliage-laden banks, and the bridge which connects them. This is a gem of atmospheric treatment, as perfect in solidity as it is pure in colour. *Streathley, on the Thames*, (31) is a less important work: it shows pure and brilliant sunlight on smooth waters, river-side elms, an old church and houses. It is a delightful picture of calm. *Bamborough, from the South*, (133) is a perfect representation of sand and water, with harsh sea-rushes; the composition is grave and grand; the treatment of the green surface on our right is worthy of careful study, as it is the result of abundant knowledge. *Llandecwyn, North Wales*, (216) is a delicately-tinted study of light on a valley, the gradations of which are rendered charmingly. *Graveyard, near Loch Marse*, (222) shows strong sunlight on a lake beach, with trees, and has an unexpected pathos and sadness about it. See, likewise, by the same, *Bamborough Castle* (229), a small work, painted so as to prove that grandeur of expression is attainable on any scale; it shows sand within a ridge of shore rocks,

and the awful-looking castle on its height in the distance. In No. 275, *Dol-llech, Capel Cârîg*, we have a masterpiece of atmospheric painting, delicious grading of colour, and nobly-conceived forms. In the stress of noontide heat, a vast grey and quivering mist is rising from and beyond a marsh that fills the lower parts of a wide valley; the eye passes into it from tree to rock, from rock to tree, to where the denser vapours hide the bases of the hills; the front is almost void of mist; a stream shines in the sun and is marked by reflexions as sharp and strong in form and colour as the stones which produce them. Notice the vista which is yet open on our right, and the whole painting shows that if it is possible to model the formless vapours and give their motions Mr. Hunt has been successful in the attempt.

Mr. A. Goodwin, who has, in the happiest fashion, departed from a besetting mannerism, is another painter of sunlight and vaporous effects. In *Abington Churchyard, Old Men going to Prayers* (15), a capital picture of a vista of trees and the buildings of an hospital, he has relied more than before upon the subject; a path that is marked by sunshadows, and on which pass slowly the figures of old men. Although this picture is in parts trite in design as well as in execution, its merits are great. The gathered leaves, which fill a sack at the foot of a tree on our left, and the scythe which lies near the well-painted gravestones, are both hackneyed elements. Still this is a capital study.

Several drawings support Mr. G. A. Fripp's reputation. *Corri Etchan* (18) represents a great hollow, not unlike that of the hull of a ship, down the sides of which many streams are coursing, to meet in the centre; the drawing of the strata is admirable, and the sober, silvery grey of the whole picture commends it to educated eyes. We may also mention, as a striking contrast to 'Corri Etchan,' *The Thames, at Hardwicke* (48), by the same painter, and a noble representation of a flat at the feet of a range of hills, the flat in shadow, the hills in light, called *Marskoe*, and other *Mountains, Skye* (59). *On the Thames, from the Meadows at South Stoke* (272), a picture of a calm, rosy sky, over meadows and gigantic trees, is one of the finest of Mr. Fripp's productions, and one of the best drawings here.—It would be hard to find an artistic style more remote from Mr. Fripp's than that of Mr. G. Dodgson. The classes of subject chosen by each of them are as different as possible: the former requires room,—great valleys, wide meadows, and lofty skies suit him; the latter is at his best in the beechen shades of lynn-sides and narrow dells, with glimpses of many-folded, but not gigantic hills,—he charms us with the russet-hued light of the sun, thrown on peat-stained water, and turning that which would otherwise be deeply shadowed to an immense onyx, the shades enriched with flecks of light, the lit spaces by dashes of shadow, the white clouds sailing above in summer skies, while the whole is made broad, and remains intensely brilliant in the painter's skilful hands: such are the materials Mr. Dodgson delights in. *A Moorland Beck, Goathland*, (41) is an illustration of this, and shows a rocky stream-bed, such as the painter loves to find in the Whitby region, draped with creeping trailers, covered with other herbage, and veiled by trees; while flecks of sunlight are turned to fire in the onyx-tinted water. The artist shows his wonted mastery of innumerable details, and treats them so that they are made broad and stately, although brilliant. *On the Moors, Goathland*, (77) is another noble landscape; *Darnholm, Goathland*, (82) represents as before, but with the differences that prove the artist,—a shallow valley, with sunlight on rich foliage. *Garden Scene* (226) will charm many: see likewise *The Grave of the Saurian* (234), *On the Yorkshire Coast* (241), and *A Summer Night* (274).

Mr. Boyce takes us quite away from Mr. Dodgson's limestone rifts, and lofty moorlands, haunts of roaring winds, and homes of becks and beeches; he affects deep clay lands and their enormous elms, their red-brick buildings, old churches of stone yet patched or roofed with brick and tile. The intense green, and the vivid,

varying red of these subjects are among his chief favourites. He harmonizes them by means of skies made of the ashes of pearls, and filled with vapours that linger before they fall in ruin. Nevertheless, no man can be more catholic in his tastes than Mr. Boyce, nor is it possible to be freer from mannerism. This is proved by the facility he displays in subjects of kinds the most remote from one another. *From a House-top in Ghizeh* (86) is a solemn Oriental study. *A Street Corner in Ludlow* (101) is a delicious bit of an English midland town dozing in sunlight, brilliant, yet nearly asleep in the lustre of all-pervading day. Nothing can be more commonplace than the red gable and house-wall, with their sparse lichen-stains, the street wall that shuts in the garden on our right, and is overlooked by the one young and vigorous tree; the very stone steps at the end of the wall, to say nothing of the weather-worn whitewash on the face of the house on our left, the one with the casement open, are as common as the boulders of the way, yet they become valuable through the skill employed on them, and they are pathetic because they are homely without being ignoble. A year or two ago we had from Mr. Boyce the richly-carved tomb of a mediæval Italian noble, raised high on a wall above a street; here the Thames rushes between blackened piles, there the same stream slips along in sunlight, but never seems to move in the shadows of lordly elms. Here, again, is *The Bull Inn Yard, Ludlow* (94), a glimpse obtained from an upper window of that old-fashioned place, which shows the back of a range of old buildings and red roofs. The local colouring here is, in all respects, admirable; but we are inclined to think the painting of the nearer objects is needlessly hard; if such is the case, the defect is due, probably, to the nearness of the point of view, which rendered suppression of details more than commonly difficult, and the temptation to elaborate unusually hard to resist; if, however, the spectator ignores this failing, and looks at the elements of the picture singly, he cannot help admiring the truthfulness of the old and weather-beaten whitewashed wall near the front, which is a wonderful piece of "flatness"; the fine foreshortening of the forms, tints, and tones of the receding line of windows, on the right above the stable-doors. The effect is marvellously true, notwithstanding the hardness to which we have objected. The drawing by Mr. Boyce which, of all he has sent here, charms us most, is *An Old Shropshire Farm-house* (78), a picture which will reward any amount of study, but is so unwisely placed, and so unobtrusive, that we are not sure many will notice it as it should be noticed. The time is just before the coming of twilight; the subject, a huge, old building of bricks and tiles, which time has made grey with lichens, but otherwise left bare as a rock. There are few windows in its walls, those which exist are quaintly long and irregularly placed, the doors are low and small, the angular chimneys flame in the light of the sun, and surmount the lofty roof-ridge itself. There is a green-ward or home-field behind the house, and being in the foreground it is visible to us. It is grass-grown, and strewn with timber for fire-wood, which a girl gathers. The place does not strike one as being squalid or even poverty-stricken, yet there is something which is quaintly rather than savagely grim in its aspect: it seems to us—others may feel otherwise—a hard-hearted place, the scene of some legend of ruthless, domestic tyranny. The gaunt roofs, stark walls, waste home-field, and grewsome windows, all of which time has grizzled rather than made hoary, are pathetic, if it be only because they seem to defy sympathy. So we read the sentiment of this picture; technically speaking, no one who is capable of entering into the beauty of its execution will fail to enjoy to the utmost the wealth of colour, general and picturesque as well as local and peculiar, which it exhibits, from the green basement of the bald walls to the roof and warm grey sky overhead. Add to those which we have enumerated as subjects of Mr. Boyce's pencil,—subjects utterly different from the Egyptian, Veronese, clay-land pictures, and the "old-fashioned"

English town views,—glimpses of Alpine valleys, studies of Welsh hills and skies, wastes made for a "metropolitan improvement," the rosy walls and slate roofs of Yorkshire fishing-towns, long ridges of spoil-bank, the upstealing of a mine, and with them the barrows of Roman dead, or chalk-downs which British or Roman tools scarped about two thousand years ago; add also summer noons on freshly-reaped cornfields, with banks of huge elms beyond, the whole simmering in heat, and Surrey or Hampshire lanes worn deep by the wheels of many generations and the rains of their winters. Generally, serving, as one might say, like the air in a piece of music, there appears in this strangely diversified course an often-recurring love for the harmonies of deep red and rich green, and, always, rare knowledge of and complete power in dealing with the mysteries of grey, be they those of the pearl, be they ashy, or of solid and whitish hues. A noble sense of the nobility of ordinary forms, such as Wordsworth strove to inculcate, seldom fails to be present. Mr. Boyce, we remember, once painted a great high-roofed barn of wood, as black as night with pitch; in front of it was littered half an acre, or thereabouts, of straw, and in the straw a score of little black pigs were tumbling gleefully. An enthusiast not unwisely said of this picture, that he was sorry for the man who did not see the charm of grandeur which pervaded the conception and had directed the treatment of so ordinary a subject, and out of "commonness" produced dignity and gravity.

Among the recently-elected contributors to this Exhibition, few have done better than Mr. W. M. Hale, whose *Glen Logan* (60) depicts a great hollow, a rocky stream and wide hill-side; the whole in August sunlight: notice the drawing of the rocks throughout, and the delicate red of those in front. *A Giant Asleep* (109) has many rare merits. Four other drawings by this artist are worthy of praise.—Of Mr. B. Willis's works, it is not too much to say that they sustain, and may enhance, his high reputation. *A Welsh Homestead* (100) gives, with fine breadth and felicity, a group of cattle, some standing, some reclining, all admirably modelled, and coloured with exquisite felicity. The grey beast, and the delicately-rendered gloss of his hide, the head and shoulders of the black one on our left, are especially worthy of attention; nor are they superior to the black and white creature in the middle, with the stains on its skin. The landscape portion of the picture is worthy of the animals, and among the finest examples of Mr. Willis's powers. *Harvest Time in the South of Sussex* (108) portrays, with characteristic ability, the process of loading wains, many rich and long shadows, and an autumn sky of great beauty. *Harvest Scene, near Dolgelly*, (153) claims our admiration; and so do *From a Scene near Conway* (166), and *Early in the Morning: a Scene near Llandudno* (181). A contrast in subject is *Early Morning: a Scene at Hamsey, near Leves* (259), a delightful rendering of the effect which has been dealt with.

Mr. H. C. Whaithe, a new member of this Society, and an artist of well-established repute, is admirably represented here by his striking picture, *The Coming Storm* (146), a grand and noble drawing, which fully expresses its subject,—a storm of wind and rain rushing towards us, with fire-like gleams of sunlight on a sandy plain, hillocks and trees: the current seems to roar among the latter, bending their boughs as it passes, and making their trunks quiver to the roots. This is one of the most artistic examples here. *Olevano, Italy*, (46) is first-rate in its way. *The Basilica of Constantine, Rome*, (105) reproduces with extraordinary brilliancy, power, and breadth, the antique arches, their vaults being strongly illuminated, so as to show the details of the octangular coffering which enriches them, by means of reflected sunlight. *Raglan Castle* (227) has a charm appropriate to the subject. *Harvest* (277) should not escape notice.—Among Mr. B. Bradley's drawings, few can compare in execution and draughtsmanship with "*Mary's Fair Gift to Robin*" (207): a team of horses and their waggon

have halted at the door of a rustic public-house; the maid of the inn comes out, holding a bunch of gay ribbons, intended to decorate the head of one of the leading horses, which stands proudly to receive the ornament. This horse and its fellows are superbly drawn, and designed with a spirit that is too often wanting in pictures of animals. The girl's figure and face, although by no means void of character and expression, might have been improved by being made beautiful. *Welsh Ponies* (174), although it is rather thinly executed, is full of vigour: the animals are well drawn.—Mr. B. Foster sends *Haymakers* (11), a party of country people about to embark in a punt, in order to cross a stream, which runs fast between low banks, in a flat, richly-wooded landscape. This picture is a little chalky in colouring, but, barring that, no unusual defect with the artist, it is one of his best works. The variety of the attitudes and characters in the figures, and especially the treatment of the mid-distance,—a flat country, with abundant herbage,—are admirable: the sky, as is often the case in Mr. B. Foster's pictures, is excellent, and full of cloud-learning. See, by the same, *The Village Inn* (182), a characteristic drawing, but hardly so good as the last; and *St. Michael's Mount* (265), which, of the three, we least care for.

Preparing for the Fight (21), by Mr. F. W. Topham, is one of those works which, with all respect for the popularity of the painter, we must say seems to us not fitted to bear close and critical examination. There are many nice points of colour in it, and a pleasing tone pervades it, yet it fails, so to say, to prove a right to exist. The subject, which has been laboured, is rendered with a success which is, at best, but superficial; the expressions of the faces are rather artificial than powerful, and the whole exhibits no result worthy of the pains bestowed on it. A Spanish bull-fighter sits at a table and is about to enter on his work; a girl, his sweetheart, sits and nervously clasps one of his hands: he is an ugly, unchivalric-looking mortal, so that we have not the slightest interest in this, the principal figure of the large and ambitious painting; at his side is a priest, for whom we do not care: the whole of the design looks weakly operative, and is redolent of the lamp. The really welcome portion is the blue and white dress of the girl; this is executed with charming dexterity and great spirit. There is more vivacity of conception, together with more simplicity, in *Outside a Posada* (30), but, as in No. 21, the design is commonplace; the girl who is dancing has some character, but her figure, though natural, lacks grace.—*A Mountain Stream in North Wales* (26), by Mr. T. Danby, shows a considerable amount of power, of a rather mannered sort.—The contributions of Sir John Gilbert present no novel features. His designs are, as usual, full of vigour and spirit, and they are marked by originality of conception and considerable force of characterization; but if we wrote columns about them, we could only say what we have often said before. Perhaps the best of them is to be found in the frame with three designs called *Three Fairy Tales* (54), which are charming, in their way. The most important is *Louis XIV. transacting Business with his Ministers in the Apartments of Madame de Maintenon* (111), which looks like a gorgeously-appointed scene in a play, with able but rather demonstrative actors. There is abundance of expression and of character; but the latter quality is marred by exaggeration, not to say coarseness of conception. *A Scene from 'King Henry the Eighth'* (148), and *Scene from 'Twelfth Night'* (237), are more legitimately theatrical. All are showy, effective, but at bottom commonplace in design, with undeniable traces of vulgarity, if that is not too strong a word, for the designs err rather in being over-demonstrative than from being coarse, and are not otherwise "low" in tone of invention or conception.

Linked Names (63), by Mr. R. W. Macbeth, shows a lover, in a mediæval costume, standing near a great beech, and cutting, within the circumscription of a heart, the initials of the names of his mistress and himself. She stands behind, un-

observed, and looks delighted; but she simpers rather foolishly, and her lover's face is weak. Her attitude, however, is full of spirit, and there is much good and solid painting in the figures and landscape, although they lack lightness as well as freedom of execution. *Land at Last—Emigrant receiving Mother and Sister in the Colonies* (76): the first, clad in a blue coat, and with a theatrically lordly air, welcomes his mother as she falls on his breast; near them stands the sister, a very artificial personage, and a lady approaches, whose figure, if taken singly, is remarkably good, and, like other single elements of the work, is excellently painted. Portions of this picture are treated in a careful and even learned manner, but the artist has failed to make it pathetic because he has not been much moved himself. The figure of the mother is capitably wrought and expressive, but her son patronizes the poor old creature, and the younger women are already at war with each other.—*The Fugitives' Rest* (66), by Mr. A. Goodwin, is more strictly a landscape than those of his works which we noticed before. It gives, with much delicacy of tone and colouring, a view of a narrow valley, with troops of deer gathered on both sides; that in the front, and nearer to us than the other, has been startled by observing the figure of a sleeping lad, who lies on a little-frequented pathway: the deer regard him with curiosity; their attitudes are very various, and are true to nature. The landscape is admirably painted, and full of sunlight.—We can hardly venture to regard Mr. Carl Haag's *Filial Love* (68), big though the figures are, and pretentious though their execution is, as a work of fine conception, or even of fine art in any sense; it would make a "taking" chromo-lithograph, but is far from reaching the dignity of a picture proper. A boy leads his blind father, who walks with a stick, and seems to have been "got-up" for a charade. The day for art of this sort passed away at least fifty years ago, and even the dexterity of Mr. Haag fails to move us now. His work deals only with the subject, and with that theatrically: the signs of artistic effort are not distinguishable in any part of it. It would be treason to the cause of Art, as now understood, if painting of this sort were allowed to escape ridicule. Mr. Haag has done much better things: why then is this big and unreal picture put so prominently forward where there is abundance of noble work?

Mr. A. B. Houghton's and Mr. G. J. Pinwell's two pictures, and that of Mr. E. K. Johnson, have much in common. By the first is *Useless Mouths* (104), the scene being the entrance to a citadel in a mediæval town, the subject the departure of those among its inmates, women, young and old, children, and aged men, who cannot aid in the defence. The story is well told, and the work shows great variety in the design, unusual spirit, and plenty of incident. In front, a damsel takes leave of her lover, a fully-armed soldier; her figure, which is capitably drawn, is graceful and faithful in form and in the treatment of an elaborate costume: the title humorously suggests the denial of kisses to this pair, because the head of the soldier is enveloped in a quaintly-shaped helmet, with a huge, high-placed slit in the vizor. There is much capital colour, of the peculiar sort affected by Mr. Pinwell as well as Mr. Houghton, influenced by that strange, unearthly effect of light to which Mr. Houghton is, unaccountably, addicted. There is abundance of force and rich tone manifest here.—Mr. Pinwell's picture (127) illustrates the well-known legend of the search of Thomas Becket's Saracen mother for his father Gilbert, after she landed at Dover. It shows the unaccountable effect of light to which we have alluded, and, like the former painting, that completeness in the execution of single figures, careful painting, occasional beauty in the faces, dramatic conception of the subject, and other fine qualities which so often distinguish Mr. Pinwell's productions.—*The Rival Florists* (192), by Mr. Johnson, is less marked by peculiarities such as those to which we have referred, and is, altogether, a very charming picture. Two old floriculturists are arguing on the merits

of certain plants; they are at a table outside a cottage, some girls, designed with grace and spirit, as well as variety of expressions, laugh or suppress laughter, at the disputants. This is one of the most complete figure-paintings here, and should please all who love thoroughness and strength of execution.—Mr. S. Palmer sends a jewel, or rather a collection of jewels of colour, chiaroscuro, and powerful tone in his exquisite English idyll, *Crossing the Brook* (245).—We conclude by commending to the attention of visitors the following works: *Venice, from the Riva dei Schiavoni* (188), by Mr. W. W. Deane; *Baby's Tea* (136), which we have already named, by Mr. Dobson; Mr. Marks's "*Enter certain Players*" (257), and *Autumn* (282), a fine landscape; and *Early Spring, Red Hill* (254), by Mr. Davidson.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THE pictures in this Exhibition are much less numerous than formerly, but the Exhibition is, in point of quality, better than any we remember to have seen at the Institute. By some means or other, the standard of merit has been raised. We are glad of this, not only because the character of the Exhibition is immensely improved, but because it is now clear that the standard for the admission of works to the Royal Academy might be raised without difficulty. If the Selecting and Hanging Committees, instead of accepting twelve hundred and odd works of art, would reject at least half that number, they would confer a benefit on Art, and do a real kindness to artists. In most exhibitions three-fourths of the works shown ought never to have been hung, and of the remaining fourth, many are not worth looking at. Nobody profits by the Academicians' mistaken tenderness—certainly the unworthy recipients of unmerited privileges gain nothing: the public taste is degraded, and crude and false pretensions are encouraged. If, then, it is practicable to raise the standard here, where every member of the Institute may claim a proportion of room as a right, and if the mere pretence of want of space has led to the reduction by more than one-half of the pictures to be shown in the Paris Salon, in the very metropolis of art, where every student can easily get a sound education, and where the popular taste is better than with us, why cannot the Academicians do something in the way of reform, and serve the arts as they are bound to serve them?

Far be it from us to deny that individual cases of injustice, instances of ignorance or of prejudice, are not to be found every year. But if we take the Academy Exhibitions as a whole, we must say that general fairness marks the selection and hanging of pictures. This will appear not the less striking if we consider the nature of the institution,—the defective education of many of its members, and their consequent narrow-mindedness,—the influences that family interest, and even nationality, bring to bear. Yet it becomes the Academicians to remember what they are apt to forget, that they have public duties to perform, that they dispense important advantages, not to say privileges, and that their answer to the "rejected" who denounce the raising of the standard should be, that even if they do receive national aid,—which some might deny,—it is given for the "encouragement of the Fine Arts in this country," and not for the hanging of bad pictures. So far as we are from thinking that the Academicians act with undue severity in the respect in question, that it is our often-repeated and deliberate conviction that they fail in their duty in admitting at least half the works which are every year displayed. The Institute and the Salon are widely different: the one is a self-elected, small body, owing all to itself, and which nobody has yet had the courage to call "national"; and the other is a most important member of a department of State, entirely dependent on the Government of the country to which it belongs; yet both these institutions have adopted the same course, and both, we will venture to say, with happy results. Let us commend these matters to the Academical Committees of next year: now, it is too late; for

the gathering which opens soon, is—what its predecessors have been.

The prominent pictures here are of high merit. As it is difficult, and not entirely desirable, to settle which among these is most worthy of pre-eminence, let us deal with them in their order on the walls, grouping each artist's works where more than one have to be noticed. *L'Embaras des Richesses* (No. 54) is by Mr. Kilburne, and shows a little girl standing with her pinafore overloaded with toys, and with more toys under her arms: she looks extremely puzzled which and what to abandon of her treasures. Her face is charmingly expressive, and very pretty; her action is suitable: a perfect wilderness of toys lies near her feet. All these accessories are painted with great care and solidity, and a fine appreciation of the characteristics of toys. The best piece of painting here is a Turkey carpet: the flesh, to which, of course, our attention is mainly directed, is fresh and brilliant, but it is not quite solid; it seems inlaid on rather than in advance of the background. *Rose* (171) is a capital seated figure of a young lady: see likewise *Maud* (219).—Mr. Hine's contributions are always grave and fine. His *Licht Harbour, Dorset*, (55) shows a little bay opening to another bay, and thence to the sea; beyond is a range of hills, in vapour; in front a quarry, with downs and a few trees: the whole, being broad in effect and colour, and rich in pearly tints, charms the eye. *Lewes, from the Town Hill, Morning*, (15) is by the same artist, and is marked by similar qualities, displayed in a different subject; the town lies not in a hollow but between lofty ridges, on the more remote of which the castle is perched, and swathed in mists at break of day. The drawing which delights us most of Mr. Hine's—not by its subject, for it has none, but by its painting and beautiful rendering of nature—is a deliciously rosy study of a notch in a beach, or little bay, into which innumerable waves are rushing, white-crested and eager; the fierce wind tears off their crests and turns them back, forming a sort of sea-scud of brine; above, the sky is filled with scudding and low-lying vapours. The colour and drawing of the beach are quite perfect, so strong yet delicate is the one, so admirably firm is the other. The picture is aptly called *Sea Roamers* (77). *South Downs, near Willington, Sussex*, (155) shows, with grandeur, the well-known and magnificent chalk hill which looks over Eastbourne,—the magnificent escarpment of the hill, the level land at its feet; the effect is that of evening, with soft films of vapour floating over fields of new-mown hay. *Near Pulborough, Sussex*, (210) is a sketch, and very beautiful. *Smugglers waiting the Landing of a Cargo* (218) has all the charm of an apt effect; this effect has been that of deep night, but now, just at the very edge of the band of cloud which hides the horizon, the moon appears, and illumines that edge with a ripple of light which makes the foreground of beach and the distance, a quiet sea, even more mysterious than before: this is an exquisite little work. The colour of *Beach Scene* (228) is as tender as that of an opal.

A figure-picture, by an able figure-painter, comes next: it is by Mr. J. D. Linton, and represents, in a vigorous and solid manner, the apocryphal story of the introduction of umbrellas to London by Jonas Hanway (60). Hanway stalks under his *parapluie*,—such it really is, for rain descends in torrents, and his laced hat and coat are uninjured and dry, while the pavement shines in the stream; two damsels, who, regardless of petticoats, have turned their skirts over their heads and shoulders, stare at the starchy philanthropist, and another woman, who quits a shop on a market errand, and, after the fashion of her class, is at once disgusted by and indignant at the new "convenience," loiters half in the rain and half out of it, and might easily be induced to scold; a boy—a genuine London boy, ignorant, rude, and impudent—who loiters also, has put an old clothes-basket on his shoulders, and stares without a thought of any one but himself. The whole is admirably characteristic, marvellously spirited, and rich in colour; capitally painted, solid and elaborate, yet broad and faithful

in tone.—A landscape comes next, Mr. T. Collier's *Sandy Road in Sussex* (80): the subject is a rough common, with a road of the rudest description, and deep sunk in sand, with herbage like acres of jewellery, and heather in fullest bloom. The charm of this picture springs from the painter's appreciation of the nobility of the subject and its precious colouring; its expansiveness is grand even to impressiveness, in which the air and sky and land have their parts. *Near Elstead, Surrey*, (157) is another expansive view of a common, noteworthy, like the last, but in an even greater degree, for the artist's precision of touch, a faculty which is highly commendable, and entirely free from anything mechanical, the ordinary defect of crisp modes of execution, like that which has been employed here. The whole picture presents a comprehensive idea of the subject; both idea and subject are noble.

Mr. H. Herkomer, a recent acquisition by the Institute, is in every sense a desirable one. He paints in a manner which has not been seen in this gallery: he makes a sparkling, luminous use of the pigments; he employs much body-colour; but he is deficient in breadth and sobriety of tone, and knows next to nothing of chiaroscuro. He possesses great feeling, which seems, however, not invariably a feeling for beauty, and mastery of expression; while his mode of painting drapery is somewhat slovenly. He expends on the faces and hands the care he has failed to bestow on the dresses and accessories. These seem to us the distinctive qualities of Mr. Herkomer's style,—a style, let us say, which has a strong affinity to that of late adopted by Mr. Pinwell, and, after him, by one or two less clever men. Mr. Herkomer is no plagiarist. No. 103,

And all stands hushed to eye and ear,

represents two ladies and a boatman at the side of a river, just at twilight; the former are magnificently and quaintly attired: their dresses are beautifully painted; the figure of the standing girl is charming, although its grace is affected. The landscape of this work deserves as much praise as the figures. The effect is admirable and pathetic. By the same artist is a picture which, although one of the smallest here, is almost the best of those that are before us, styled *A Chat on the Way* (225), and representing the interview with two poor old cottagers of a beautiful lady, who is clad from head to foot in stately robes of white, which are not, however, without a certain quaintness, that is piquant if not lovely. This figure is an exquisite painting: the face especially is admirably wrought and intensely pathetic; the look of sympathy with the sufferers, who tell the lady their doleful tale, is perfect; the other figures are equally good. *Rest* (81) is by the same. *At the Well* (184) pleases us much less, although it has many capital points, and is thoroughly painter-like. The subject is afforded by groups of Swiss or Bavarian peasants gathered about a rude fountain. There is a good deal of character in this picture, together with much vivacity.—*Lock Ho* (126), by Mr. E. J. Gregory, a party of rowers shouting for a lock-keeper, is a brilliant and dexterous sketch; the figures are capitally treated, and so is the boat, although her stern is not sufficiently immersed for the weight she carries there.—*In the Brick-Field* (170) is a fine and vigorous drawing, by Mr. C. Green, and shows a few stalwart fellows taking their noon meal while surrounded by their work; a burly lad gives drink from his canteen to a poor broken-down old fellow, who, in a hot black suit, seems to be trudging somewhere on that fierce June day. The heads are capital; the drawing of the figures here deserves admiration on account of the care which has been expended by the artist on a noble but severe order of studies. Apart from Mr. Green's success, we rejoice to observe, both here and in the gallery of the older Society of Water-Colour Painters, marked evidence of a growing taste for fine draughtsmanship among the last arrivals from the schools; the ante-penultimate batch of full-grown students was remarkable for anything but skill in this respect. It is a pity that so much

good workmanship should be displayed in miniature, not tested by a larger scale than these exhibitions admit of. Mr. C. Green's picture renders blazing sunlight admirably, in regard to the ruddy earth and green sward behind the figures, as well as to the flesh. It is a thoroughly good piece of work.

On the Thames, near Henley (191), by Mr. E. H. Fahey, a picture which is similar to another which we saw here some months since, shows the long wooden bridge, the low cliff of pale sand colour, with foliage above rising in rich, dark masses against the sky; there is much beautiful colour here, with strong and deep tone. The flags in the foreground are, however, rather crude in tinting and mechanical in handling. *St. Peter's and the Vatican, from the Viale di Prate, Rome*, (27) is by this artist, and is rendered with a grand evening effect; we commend the painting of the shrubs and herbage in front. "*Over*" (58) is a capital picture of a party; a Thames ferry, summer evening effect; it is very solidly painted and bright. *Sta. Maria Maggiore, Rome*, (156) is as good as the other Roman subject just named.—*Evening Vapour, Whitesand Bay* (10), by Mr. Philp, is a little artificial, but pretty in its way; the sky is without character, but the veils of mist that rise about the cliff road and the sands are painted with tact.—*In The Rising Tide* (21), by Mr. F. J. Skill, a girl seated on rocks, and contemplating the advancing sea, which breaks in grand waves, there is some good wave-painting, together with pleasingly bright colour.—*On the South Wales Coast* (19), by Mr. R. K. Penson, is a fine and suggestive picture of sands at low water, with track of a stream indicated by beacons which now stand high in the air.—*Going to Market* (20), by Mr. W. Small, is a lively sketch of a party of Irish walking and riding on a sandy road; the figures are designed with much spirit; the landscape is very cleverly treated. *Early Spring* (29) is a capital study of tall, bare trees, and a narrow sunny road, with large shadows upon it.—*Church of Sta. Maria del Carmine, Naples* (20), by Mr. L. Haghe, is an effectively treated interior, much better than anything we have lately seen by this artist; it is rather hard.—*The High Mill, Bootle* (32), by Mr. Fahey, shows a road, carried by a stone bridge over a brown-tinted and swift stream, with figures and farm-buildings. The foreground-painting here is remarkably good, well worthy of Mr. Fahey's long-established reputation: notice, likewise, the distance of this picture.—We commend the under-mentioned drawings to the visitor: *Mount Sorrel, Leicestershire* (46), by Mr. Orrock, — *Lichfield, Evening* (51), by Mr. J. Chase, — *San Biaggio, Venice* (57), by Mr. J. H. D'Erville, — *Warwick Castle* (59), by Mr. T. H. Cromek, — *Entering the Lock, a June Morning* (63), by Mr. H. Johnson, — *Returning from the Autumn Fairs: Caught in a Snow-storm* (74), a cattle-piece, by Mr. R. Beavis, — *Look Before You Leap* (75), a rabbit's head, by Mr. J. Sherrin, — *A Scotch Spate* (89), by Mr. J. C. Reed, — *Hauling up Wreck, after a Storm on the French Coast* (129), and *Tilling the Ground in Artois* (164), by Mr. H. Beavis, — *Waiting at the Lock* (136), a rather painty but effective drawing, by Mr. H. G. Warren, — *Golden October, Ravenshall* (188), a capital coast-scene, by Mr. J. Mogford, — and *Summer Afternoon, Low Tide* (194), by Mr. F. J. Skill.

MR. RICHARD WESTMACOTT, R.A.

This sculptor, the eldest son of the late Sir Richard Westmacott, R.A., died on the 19th inst., aged seventy-three. Having shown when very young an aptitude for the practical parts of the artistic profession, he received early instruction from his father, and in 1818 entered the Royal Academy as a student in sculpture. Sir Richard took more than paternal interest in his son, who was sent in 1820 to Italy, where he remained until 1826. In 1827 Mr. Westmacott appeared as a sculptor for the first time before the public, with a statue, in marble, of a girl with a bird, which showed at once the fruits of his father's teaching, his own feeling for grace and simple gravity, and the influence of his stay

in Italy: the work attracted some attention, and was followed by several busts; a figure styled 'The Reaper'; statues for a proposed monument to Warren Hastings, for Calcutta; a bust of Sir Sydney Smith; a pretty but not trivial figure of a girl with a fawn; a monument to the Bishop of Winchester, Tomline, in Winchester Cathedral; 'Venus carrying away Ascanius,' 1831, and 'Venus instructing Cupid,' 1838; bas-reliefs executed for the Earl of Ellesmere; 'The Cymbal-Player,' 1832; a seated figure, for the Duke of Devonshire; 'Narcissus'; a statue of Locke; a bust of the Rev. Sydney Smith. Two of his best bas-reliefs are in the Ellesmere Collection, like those named before, being 'Blue-Bell' and 'Butterfly,' 1838; the former of these is better known than its fellow. His 'Euphrosyne' should not be forgotten. In 1836 Mr. Westmacott was appointed to produce the bas-relief of 'Wicliffe preaching to the People,' which is in Lutterworth Church. In the next year he executed 'Paolo and Francesca' for the Marquis of Lansdowne, an alto-relief; in 1838 he was elected an Associate of the Royal Academy; it was not until 1849 he was elected a R.A.; in 1857 he became Professor of Sculpture in the place of his father. Among Mr. Westmacott's more important works may be reckoned the tomb statue of the Archbishop of Canterbury, Howley, in Canterbury Cathedral; the monument of the Earl of Hardwicke, at Wimpole; 'The Angel Watching,' Ashburton monument, which has been much praised; 'Prayer' and 'Resignation,' 'David,' 'Go, and sin no more,' a bas-relief; besides these it will be sufficient to recall a few among a great number of busts of eminent men, e.g., those of Earl Russell, Sir F. Burdett, and Sir R. Murchison. Having realized a sufficient fortune, Mr. Westmacott retired from the active practice of his profession, and has for many years past been known as a careful lecturer and writer on subjects connected with sculpture. He took a large share in the discussion of the merits or demerits of the use of colour in sculpture, publishing a pamphlet 'On Colouring Statues'; he also wrote a 'Handbook of Sculpture,' which we reviewed some years ago, and he was the author of articles in the *Encyclopedia Metropolitana* and the *Penny Cyclopædia*. He was a Fellow of the Royal Society.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Friday and Saturday of last week, the under-mentioned pictures and drawings, the property of the late Mr. Gillott, of Birmingham. The first day's sale comprised the following: Nine sketches of sea-pieces, landscapes, &c., by J. T. Danby, 225 guineas, and by the same, A View in Wales, with a boy fording a stream, 245 gs.—Creswick, two vignettes, Preston and Hereford, both engraved, and "The Hills of Ossian," 280 gs.—Mr. W. P. Frith, Rustic Hospitality, and The Merry Wives of Windsor, 220 gs.—Mr. F. Goodall, a Scene in Brittany, peasants winnowing corn before a cottage, 470 gs.; "The Recruit, or the Enlistment," 205 gs.—M. E. Frère, "Hide and Seek," 180 gs.—G. Lance, A Group of Fruit and Gold Plate on a Table, 105 gs.—Maclise, Prospero and Miranda, 90 gs.; Claude Studying, 168 gs.; The Last Sleep of Duncan, 375 gs.—Mr. E. Nichol, Interior of an Irish Cabin, and The Fly-fisher, 580 gs.—Mr. J. W. Oakes, Rossel Mill, 160 gs.—J. Phillip, Cosas de España, three pictures, 870 gs.; A Castanette Player of Seville, 735 gs.; El Agua Bendita, 735 gs.—Mr. T. Faed, Sir W. Scott surrounded by his friends, 910 gs.—Mr. Linnell, Winding the Skein, 265 gs.; Barley Harvest, evening, 1,630 gs.; Redstone Wood, 630 gs.—Mr. Hook, Sea Urchins, 305 gs.; The Sailor's Holiday, 205 gs.—Mdlle. R. Bonheur, A Grand Scene in the Pyrenees, 1,890 gs.—Stanfield, The Mouth of the Thames, 790 gs.—Mr. J. C. Horsley, "Checkmate, next move," 1,630 gs.—Sir E. Landseer, A Scotch Deerhound, 165 gs.—D. Cox, A Hayfield, 450 gs.; A Lane Scene, 160 gs.; In the Valley of Desolation, 75 gs.; A Coast Scene, 275 gs.; A Pass in Wales, 510 gs.; Peace and War, 3,430 gs.; The Outskirts of a Wood, with Gipsies, 2,305 gs.; The Old Mill at Bettws-y-Coed, 1,575 gs.; A Cottage

at Brixton, 215 gs.; Washing-Day, 945 gs.; Going to the Mill, 1,575 gs.

The second day's sale was as follows: Mr. J. Clark, Children at a Cottage Door, 105 gs.—J. Danby, A Lake Scene, 102 gs.—M. E. Frère, The Orphan's First Prayer, 655 gs.—Mr. W. P. Frith, "Sweet Anne Page," 105 gs.; Dolly Varden, 735 gs.—T. Danby, The Poet's Retreat, 210 gs.—Mr. F. Goodall, Irish Peasants at a Road-side Cross, 150 gs.—J. Holland, Piazzetta S. Michele a Porta Verona, and S. Giorgio, Venice, 145 gs.; The Dogana, Venice, after rain, 95 gs.; Sta. Cruz, Cintra, 245 gs.—Maclise, The Carrier-Pigeon, 94 gs.; "The Author's Introduction to the Players," 750 gs.; Bohemian Gipsies, 900 gs.—J. Phillip, The Prince Consort in a Highland Dress, 345 gs.; Grace Darling, 195 gs.—F. Danby, The Departure of Eneas, and The Arrival of Eneas, 235 gs.—Mr. Hook, A Passing Cloud, 630 gs.; The Cowherd's Mischief, 735 gs.—Mr. Webster, The Travelling Jeweller, 550 gs.; Roast Pig, 3,750 gs.—Mr. Linnell, Hampstead Heath, 1,740 gs.; The Eve of the Deluge, 1,050 gs.; The Woodlands, 2,625 gs.—Mr. E. Nicol, "Both Puzzled," and A Country Booking-office, 715 gs.—Mr. T. Faed, "Seeing them off," 735 gs.—Sir E. Landseer, Lady Rachel Russell, reading, 285 gs.—Mr. P. Graham, On the way to the Cattle Tryst, 1,480 gs.—Stanfield, The Wooden Walls of Old England, 2,750 gs.—W. Müller, The Port of Rhodes, 350 gs.; A Landscape, 165 gs.; Interior of a Cottage in North Wales, 210 gs.; Turkish Burial-ground at Pera, 285 gs.; Dogana and Church of S. M. della Salute, Venice, 345 gs.; Fruit, Vegetables, and Still Life, 96 gs.; A Landscape, Hagar and Ishmael, 290 gs.; The Memnons, 315 gs.; The Treasure-finders, 410 gs.; A Landscape, after a shower, 800 gs.; Slave Market, Egypt, 1,581 gs.; Chess-Players, 3,950 gs.; Bay of Naples, 2,100 gs.; Dolgarrog Mill, Conway, 1,310 gs.—Turner, "Going to the Ball," S. Martino, Venice, and "Returning from the Ball," S. Martha, Venice, 3,200 gs.; Calais Sands, 1,575 gs.; Rosenau, 1,850 gs. The second day's sale procured 44,218l. The two days together realized 73,936l.

The pictures belonging to M. Henri Rochefort were sold last week in Paris. The collection comprised a large proportion of works of no value; a few of better character realized larger sums. The whole sale produced 17,673 francs for fifty-five examples.

Fine-Art Gossip.

THE Dublin Exhibition has been appointed to be opened on the 5th of June next.

THE annual Return to an Order of the House of Commons (164) respecting the income and expenditure of the British Museum has been issued. We shall give next week, as usual, an abstract of this paper.

THE first Exhibition of the Liverpool Society of Painters in Water Colours was "inaugurated," with considerable financial success, at a private view, which took place on Saturday last, in the gallery of the Society, Old Post Office Place, Liverpool.

Two drawings by Raphael were bequeathed, in 1870, by the late M. J. Canonge to the Louvre. They are in red, and represent Psyche, and Jupiter kissing Cupid. The subjects seem to indicate that the drawings were prepared for the series of wall-paintings commonly called "The History of Cupid and Psyche," in the Farnesina. These works have been placed in the Salle Louis XIV. of the gallery of drawings, Louvre.

A CORRESPONDENT writes: "The ancient tracks which run parallel to the Dover Road over Blackheath, worn by the pilgrims to Canterbury and the travellers to France in past ages, will probably soon be entirely obliterated by the Board of Works. There was something in these old tracks, as one paced along them, which helped to call up the scenes told so well in Chaucer's Tales. Diverging from the top of Greenwich Hill, and corduroying the ground widely on the south side of the present road, they all converge again at the east end of the heath, where the Board of Works are now forming a Rotten Row.

At this part they are very strongly marked, and they are very deeply scored a little to the westward. Such vestiges of the past must, no doubt, yield to the necessities of a vast population, and be 'improved off the face of the earth.' Nevertheless, one sighs at the sight of iron fence on land which, as Hookham Frere expresses it, 'God has always hitherto held in his own hands.'

We have received from Mr. Mitchell, Old Bond Street, a print from Mr. R. Jackson's plate after Mr. Richmond's portrait of the Bishop of Winchester; a three-quarter length seated figure of the prelate. The engraving reproduces with much force the breadth and character of the original picture, and has been carefully executed, so that it forms a very satisfactory work of art.

MUSIC

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—THIRD CONCERT, St. James's Hall, MONDAY, April 29, at Eight o'clock.—Symphonies in G Minor, Bennett, Eroica, Beethoven; Overture, 'Coriolan' (Beethoven) and 'Jessouda' (Spohr); Concerto for Violin, Mendelssohn, Madame Camilla Urso; New Song (first time), 'The Worker' (Gounod), &c. Vocalists: Mdle. Colombo (by permission of J. H. Mapleson, Esq.) and Mr. Weldon.—Stalls, 10s. 6d. and 7s.; to places where evening dress is not necessary, 5s. and 2s. 6d.—L. Cook & Co., 63, New Bond Street, W.; Austin's Ticket-Office, St. James's Hall; Cramer, Regent Street; Chappell, Mr. Shell, Olivier, Bond Street; Keith, Frowde, Chesapeake; and Hays, Royal Exchange.

MUSICAL UNION.—SECOND MATINEE, TUESDAY, April 30.—Rendau, from Naples, Pianist (first time), with Mauriz, Wiener, Wafaelghem, Lasseir, and Lazarus. Quartet, D. Minor, Schubert; Quintet, E. Flat, PIANO, &c. Schumann; Allegro and Adagio, Clarinet Quintet of Mozart; Le Songe, Violin Solo, Baillet; Piano Solos, Henselt, Chopin, and Mendelssohn.—Single Tickets, 1s. 6d. and Family Tickets (for Three), One Guinea; at Lamborn Cook's, and at St. James's Hall. Members can pay for Visitors at Regent Street Entrance; also their subscription to Mr. Austin, Cashier. J. ELLA, Director, 9, Victoria Square.

MR. ADOLPHE SCHLOSSER'S EVENING CONCERT, on WEDNESDAY, May 2, at the Hanover Square Rooms, at Half-past Eight.—Vocalists: Mdle. Carola and Monsieur Valdes. Instrumentalists: M. M. Strauss, Wiener, Zerbin, Daubert, W. Macfarren, Dannreuther, Beringer, and Schlosser. Conductor, Mr. Zerbin.—Stalls, Half-a-Guinea each; at Messrs. Chappell's, 20, New Bond Street; Messrs. Cramer's, 21, Regent Street; and of Mr. Adolphe Schlosser, 25, Devonshire Terrace, Hyde Park, W.

HER MAJESTY'S OPERA.

ROSSINI'S grand opera, 'Semiramide,' in which Pasta was so sublime and Grisi was so great, is likely to be made again popular by the present cast at Drury Lane. The execution has lost in perfection as regards principals, owing to the difficulty of finding in these days thoroughly trained vocalists capable of rendering the Rossinian *roulades*. On the other hand, the *ensemble* is now infinitely more effective. The accompaniments were handled with exquisite expression; and as Rossini's vocal settings are always within reasonable compass, the choir got on famously. In power and physique, the *Semiramide* of Mdle. Tietjens is quite imposing, and in *Arsace* Madame Trebelli-Bettini, if inferior to Malibran as regards dramatic force and Madame Alboni in *timbre* of voice, is charming as a singer and intelligent as an actress. Signor Rinaldini was *Idreno*, and Signor Foli the *High Priest*; the florid divisions puzzled now and then both the tenor and the bass, but, on the whole, they were successful in the level passages. The *Assur* of Signor Agnesi, on the other hand, was really superb: he attacked the most intricate scales with consummate skill and ease. The opera altogether made a great impression on the auditory.

Mdle. Marimon appears to-night as Norina, in Donizetti's 'Don Pasquale,' in which she will be worthily supported by the best buffo actor and singer of the day, Signor Borella. The *début* of Mdle. Marie Roze as Margherita is promised for next Tuesday: she has played the part at the Grand Opéra in Paris, and was quite an idol at the Opéra Comique in the Auberian *répertoire*. Next Saturday (May 4th), the new tenor, from Rome and Bologna, Signor Italo Campanini, will make his first appearance in England as Gennaro, in Donizetti's 'Lucrezia Borgia.' The new baritone from St. Petersburg, Signor Rota, is to be the Duke. The advent of these artists will be followed by the *débuts* of Mdle. Carlotta Grossi and Mdle. Victoria Bundsen, and by the return of Mdle. Kellogg and Mdle. Christine Nilsson.

ROYAL ITALIAN OPERA.

THE revival of Mozart's 'Nozze di Figaro' last Tuesday night was marked by all the signs of haste and lack of rehearsals which attend the Covent Garden performances. It is a work which essentially exacts proper preparation: the score cannot be trifled with by principals; and the acting must be sharp, prompt, and incisive. So far as regards Madame Pauline Lucca's *Cherubino* and M. Faure's *Figaro*, there was, indeed, little to be desired, either vocally or histrionically, but in other characters the deficiencies were marked. Mdle. Sessi shows *grisette* sprightliness in *Susanna*, but the companion of the Countess is something more than a *soubrette*; and with Mozart's charming music for *Susanna*, Mdle. Sessi is at present incompetent to grapple. The recollections of Jenny Lind, of Sontag, and of Grisi in this part cannot be erased from the memory of opera-goers. Madame Miolan-Carvalho is a most accomplished artist, thoroughly able to do justice to the *Countess*, but she was not in good voice, owing, perhaps, to a hurried journey from Paris, where she is to return forthwith to fulfil her engagement at the Opéra Comique, the Directors of which will not give her prolonged leave of absence. As Signor Graziani had not arrived, and Signor Cotogni was ill, the *Count* fell into the hands of Signor Caravoglia, who acted heavily and sang coarsely.

The *début* of Mdle. Saar, who had been announced for Pamina in the 'Magic Flute,' was promised as the Queen in 'Hamlet' last Thursday, too late for notice in this week's issue. 'Il Flauto Magico' is underlined for next Monday, and on Tuesday, Mdle. Albani is to appear in Plotow's 'Marta.' Madame Adelina Patti will probably re-appear before the next week is over, and her return will be warmly welcomed.

CONCERTS.

THE winter and early spring series of the Crystal Palace Saturday afternoon orchestral concerts terminated on the 20th inst., with a performance of Beethoven's colossal Choral Symphony, ably conducted by Herr Manns, who, by distinct articulation of each note, and by rigid observance of the *tempi*, rendered clearly the complex opening movement. He was scarcely less successful in the scherzo; in the lovely adagio, the gem of this glorious epic of the tone-poet, we should have liked more warmth, more colouring, for the expression cannot be too intensified. The principals in the choral ode were Madame Lemmens, Miss J. Elton, Messrs. Cummings and Lewis Thomas, who struggled with artistic skill and zeal against the vocal intricacies of their parts, whilst the Crystal Palace choir vainly essayed to execute passages which nature forbids the throats to accomplish, so thoroughly unvoiced was the deaf composer's setting of Schiller's poetry. There can be but one mode of conquering the vocal impossibilities, and that is, by altering the notes; against this course pianists protest, preferring the sensation of drawing a long breath at the end of the symphony, as if the singers had just escaped falling down a precipice. A cantata, 'Spring's Measure,' by M. Gade, the Danish composer, seemed to please the vast auditory, and it is well strung together. Mendelssohn's boyish overture, 'Son and Stranger,' was played, and a M. St. Ange, in a violoncello solo by Gottermann, a German composer, displayed qualities of a high order in execution. The benefit of Herr Manns will take place this day (the 27th inst.), after which there will be the summer campaign, commencing with another Thanksgiving Day on the 1st of May, when the new Te Deum, by Mr. Arthur Sullivan, will be executed for the first time, and it is to be hoped that there may be at length one contribution to art worthy of the occasion.

Mendelssohn's 'St. Paul' was executed at Mr. Barnby's Oratorio Concerts, in Exeter Hall, on the 24th, being the last performance of the season. The chief singers engaged were Madame Lemmens and Miss J. Elton, Messrs. Sims Reeves, Nordblom, Smith, Pyatt, and Whitney. The chorists succeeded very well in the chorales, but in the

complex choruses there was a deficiency of exactitude and of light and shade. The instrumentalists were not in sufficient force to be fairly balanced against the body of singers. The principals are entitled to eulogium for carefulness and steadiness, but it is not invidious to say that the superb singing of Mr. Sims Reeves was more than ordinarily impressive. His recitatives were grandly declaimed, and the sensation he created in the air, 'Be thou faithful unto death,' with the violoncello obbligato, Mr. W. Pettit, was very great. Mr. F. A. W. Docker presided at the organ.

What Dr. Wylde calls his 'New Philharmonic Concerts' have taken a new turn this year: he now enters the lists against the Musical Union and the Monday Popular Concerts in Chamber Composition Concerts in St. George's Hall, intermingled by the engagement of a star singer like Madame Pauline Lucca, with a slight suspicion of a fashionable programme. These mixed entertainments are more speculative than artistic.

The English glee-singing has proved eminently successful at the Royal Albert Hall. At the seventh of the People's Concerts, on the 23rd, in addition to the London Glee and Madrigal Union, under Mr. Land's direction, M. Pape played a clarinet solo, and Mr. Willing, organist of the Foundling, manipulated the monster organ.

Miss K. Poyntz gave her third and last classical vocal concert on the 25th inst., assisted by Mesdames J. Jones and Osborne Williams, Messrs. Raynham, Jefferys, and Maybrick. The solo players were Madame H. Moritz and Miss C. Gottschalk, pianists.

An evening concert, given in St. James's Hall on the 24th, had, as chief singers, the leading artists of Her Majesty's Opera, including Mdle. Tietjens, Madame Colombo, Madame Trebelli-Bettini, Signori Vizzani, Fancelli, Mendioroz, Agnesi, Borella, and Foli; with Madame de Katow, lady violoncellist; Herr Kuhe, pianist; Mr. Cowen and M. Maton, accompanists.

At Mr. Sims Reeves's annual concert, in St. James's Hall, last Monday night, there was a great gathering of artists, including Mdle. Marimon, Mesdames E. Wynne, B. Cole, H. D'Alton, Patey, Messrs. E. Lloyd, and Maybrick. A new pianist, M. Gustave Pradeau, made a favourable *début*; the accompanists were Mr. Blumenthal, M. Maton, and Mr. Sidney Naylor. Mr. Reeves was enthusiastically received; he sang four times—Handel's 'Total Eclipse,' Herr Blumenthal's 'Message,' Mr. A. Sullivan's 'Once Again,' and Brahms's 'Death of Nelson.'

Herr and Madame Sauerbey's evening concert, on the 23rd inst., introduced two pupils, Miss Marian Rock and Miss Amy Stewart, as pianists. Madame Sauerbey has a contralto voice. Miss K. Poyntz, one of the best of the rising sopranos, Mr. Cummings, and Mr. Maybrick, were the other singers; Herr Straus was the violinist.

Musical Gossip.

THE performance of Sir Michael Costa's oratorio, 'Eli,' conducted by the composer, in Exeter Hall, last night (the 26th), by the Sacred Harmonic Society, has taken place too late for notice in this week's *Athenæum*. Next Friday (the 3rd of May) Haydn's 'Creation' will be performed by the Society, in the Royal Albert Hall, conducted by Sir M. Costa, with Madame Lemmens, Mr. Cummings, and Signor Agnesi, as chief singers.

At the third Philharmonic Concert, next Monday, a new composition by M. Gounod will be introduced, called 'The Worker,' to be sung by Mrs. Weldon. Madame Camilla Urso will be the lady solo violinist.

It is gratifying to find that in Mr. Halle's series of pianoforte recitals he intends to expand the classical *répertoire*, which had really become stereotyped for annual use. We are promised works by Herr Johannes Brahms, and other German lights of the present period.

THE testimonial presentation to Sir Sterndale Bennett, on the 19th inst., in St. James's Hall,

was quite a gala day for English musicians. It is satisfactory to find that this demonstration has resulted in the endowment of a Sterndale Bennett scholarship in the Royal Academy of Music, to be open to competition among British subjects from any part of Her Majesty's dominions, and entitling the winner to education for two years in three branches of music, and of an annual prize to a female student. The Royal Academy pupils, when they consider the career of the Yorkshire youth, who, as a student, attracted the notice and support of the late Earl of Westmorland, the founder of the institution, and received the generous aid of Messrs. Broadwood, to continue his studies at Leipzig, where he formed the fast friendship of Mendelssohn, have a bright and encouraging example before them. Than his overture, the 'Naiades,' executed under the direction of Mr. Cusins, at the ceremonial, no finer specimen of Sir Sterndale Bennett's youthful genius could have been selected. His fame will probably rest on his overtures and pianoforte concertos, and other works for that instrument. We have but the 'May Queen' cantata to indicate what he might have composed had he taken to opera, and there is only the 'Woman of Samaria' cantata to show what he might have achieved in oratorio. He has yet years before him to confirm and carry out his youthful inspirations, upon which his fame now mainly rests. The proper sequel to the pleasant scene of the 19th occurred the next day, at the Royal Academy of Music, in Tenterden Street, when Master Tobias Matthay won the new Sterndale Bennett Scholarship, commendation being, however, bestowed by the examiners (Messrs. G. A. and Walter Macfarren, Cox, Cusins, Dorrell, Hullah, H. Leslie, Lunn, and Brinley Richards) on the other competitors, Messrs. W. Felton, G. F. Hatton, and J. Ridgway.

MR. JOHN THOMAS has been appointed Harpist to Her Majesty, as successor to the late Mr. Balsir Chatterton.

SIGNOR MONTELLI will open the Strand Opéra Comique next Monday; he has two Parisian singers of notice in his company, Madame Marie Cabot, the original Dinorah, and Madame Ugalde, two stars of the Salle Favart, in Paris.

We have received the Thirty-ninth Annual Report of the Sacred Harmonic Society. The financial state of the institution is satisfactory, and the artistic results continue to maintain its high fame. Mr. D. Hill is now the President, in the place of the late Mr. T. Brewer, and Mr. J. F. Puttick is the Honorary Secretary. The Sixteenth Report of the Benevolent Fund of the Sacred Harmonic Society states that the property of the Fund has been increased by the payment of a sum from the Society's funds.

THE admirers of Signor Mario will learn with painful interest that he has deemed it necessary to apologize for his engagement at the Zarzuela Opera-house in Madrid, in a letter addressed to the *Correspondencia*. He says that necessity alone has compelled him to remain on the lyric stage: he has incurred large losses by the failure of some firms in Florence, with whom he had deposited his fortune. This is, indeed, a sad ending of his brilliant professional life.

HERR ANTON HALM, a leading pianoforte teacher and musician in Vienna, who has died at the age of eighty-four, was one of the few surviving friends of Beethoven.

A NEW opera has been produced at the Theatre Goldoni, in Florence, called 'La Secchia Papita'; the libretto is based on a comedy by Tassoni, and the setting has been the combined labour of six composers, the Maestri Bacchini, De Champs, Felici, Girardini, Tacchinardi, and Usglio. The number of cooks has not spoiled the *potage*, for the opera is a success. The Maestro Bensa, standing alone, has failed at the Pergola in his new opera, 'Astolfo Cavalcanti.' Signor Marchio's new opera, 'La Statua di Carne,' has been favourably received at the Croppi Theatre, in Reggio.

DRAMA

'DALILA' AT THE ST. JAMES'S THEATRE.

M. FEUILLET is a writer with a mission. His purpose is to show the superiority of the commonplace, unimpassioned, and uneventful life of the family circle to the fierce joys and bewildering, if short-lived pleasures of the world. Art may, he thinks, be more successfully cultivated in the calm atmosphere of domestic peace than on the rough seas of passion and among the breakers of illicit enjoyment. This lesson he has preached again and again. In his well-known play of 'Dalila' it finds, however, its clearest and most emphatic utterance. Placing his hero between the opposite attractions of pure love and illegitimate passion, M. Feuillel shows that to yield to the latter means impediment to an artistic career, and ultimate and ignoble extinction. This moral is illustrated by a story of remarkable force and pathos. It may be doubted whether any work that has been given by French comedians during recent visits to London has stronger hold upon the emotions of an audience, or is treated with more artistic ingenuity and care. So admirable, indeed, is the method of M. Feuillel, and so ingenious his workmanship, that a play not very striking in plot, and dealing with characters of no great truthfulness or interest, claims, and can scarcely be refused, the honours of a dramatic masterpiece.

'Dalila' is the story of a young musician, who, forsaking the woman he loves, yields to a little provocation, not very dangerous in seeming, on the part of a woman who, to the attractions and splendours of the highest rank, unites the heart and the morals of a courtesan. In the feverish life which follows, his genius and his health are consumed, and he dies of the double excitement caused by the falsehood of his mistress and the discovery that his own treachery and cowardice have brought about the death of the girl to whom, in his days of innocence, he had been betrothed. Not much of a story is here. The characters, too, by which it is supported are weak as they can be. André Roswein, the young composer, is criminally cowardly and wholly despicable; Carnioli, the melo-maniac, his patron, is an amusing stage character, to which nothing in nature corresponds. Sertorius, the old musician, the master of Roswein, is one of the numerous variations of the Vicar of Wakefield, and his daughter Marthe is the phthisical heroine of ordinary French fiction. Dalila herself, otherwise Leonora Falconieri, is one of a species not less common in French literature, which includes among its members Marco in 'Les Filles de Marbre,' and Clorinde in 'L'Aventurière.' But the play from the dramatic side is superb. Its dialogue is almost unequalled in directness and force, its situations are singularly powerful, and its termination is wholly and supremely tragic. What is most to be admired is the admirable art with which the defects of character and story are covered. No possible means of strengthening motive and supplying incentive to action is spared. Hence the weakest characters retain still a hold upon our sympathies, and we are able to keep to the end of a long play our interest in a man with little, except his misfortunes, to recommend him. The closing situation is very powerful in its conduct and in its lesson. Maddened by the desertion of his mistress, which has taken place under circumstances of almost inconceivable baseness, after his honour, his fame, and his life have been sacrificed to her, André rushes to a point where he can surprise Leonora and her new lover. The coach assumed to contain them approaches, and the delirious youth, opening the door, bids the pair descend. Instead of the guilty woman comes, however, Sertorius, his former master. Bowed with age and heart-break, the old man is conveying to Germany the remains of his child, whose dying wish has been to be buried beside her mother. The wretched man thus, with a heart burning with vengeance for the injury he has received, finds himself face to face with the not less terrible wrong that

he has inflicted—"Vengeance is mine, and I will repay it, saith the Lord." While Roswein sinks back, relinquishing the frail life so many strong and conflicting emotions have quelled, there comes across the moonlit waters the sound of song. It is the one immortal air he had in the dawn of his genius composed, and it is sung by Leonora and her companion, who are in a boat crossing the waters of the bay.

The general interpretation of the play is more than adequate. M. Abel is not strong enough for the part of André, first played by M. Lafontaine. For the part of Carnioli M. Brindeau seems made, his rather fussy style of acting suiting admirably the vivacious, bustling, and energetic character of the Chevalier. M. Parade is admirably tender as Sertorius, and Madame Fargueil gives all the requisite force and significance to the part of Leonora. Her second conquest of her lover, when her full baseness has been revealed to him, is admirable in all respects, and especially in the movement of the eye and the facial play generally. Madame Laurence Gérard is agreeable as Marthe, and M. Scipion amusing as a fatuous and semi-idiotic prince.

It may be doubted whether the name, 'Dalila,' is appropriate to the play. The woman is a fiend rather than a temptress. Dalila could boast some motive to her treachery, and could say—

But in my country, where I most desire,
In Ezeron, Gaza, Asdod, and in Beth,
I shall be nam'd among the foremost
Of women, sung at solemn festivals,
Living and dead recorded, who to save
Her country from a fierce destroyer, chose
Above the faith of wedlock bonds, my tomb
With odours visited and annual flowers.

Animal appetite and an instinctive and feline treachery are the only motives Leonora can boast. To Dalila, too, a Samson is necessary. André Roswein is but a pitiful Samson. On the whole, 'Circe' would have been an apter title.

Dramatic Gossip.

'VIRGINIUS' was revived at the Queen's Theatre on Saturday last, and has during the past week been played on alternate nights with 'Cymbeline.' Mr. Ryder gave an able representation of Virginius, recalling in many respects the rendering of the part by Mr. Macready, and Miss Hodson was tender as Virginia. Other parts were supported by Mr. G. Rignold, Mr. H. Marston, Mr. Vollaie, and Miss Fanny Huddart. Mrs. Scott-Siddons will make her first appearance at this theatre on Saturday next, in the new drama by Mr. Lee.

AFTER a long stay in America, Mr. Creswick re-appeared on Saturday last at the Surrey Theatre, and gave his familiar representation of Hamlet. His reception from the large audience assembled was highly enthusiastic.

THE first performance of 'Rabagas' at the St. James's Theatre will be for the benefit of M. Parade. It has been deferred until the 6th of May.

MR. CRAVEN has re-appeared at the Royalty Theatre, in his excellent comedy of 'Milky White.'

THE marriage of M. Émile Augier, the well-known dramatist, author of 'La Ciguë,' 'L'Aventurière' and other works, is announced from Rome.

AMONG the latest productions in Paris are, 'La Comtesse de Sommerive,' of M. Barrière, at the Gymnase, and 'Les Filles de Baraziri,' at the Palais Royal.

A NEW drama, entitled 'Magnifique,' is in rehearsal at the Théâtre de l'Athénée.

'LE RENDEZVOUS,' a poetic *duo*, by M. François Coppé, has been given by M. Pierre Berton and Mlle. Marie Colombier at the house of M. Legouvé, previous to its performance at the Odéon.

'MARCEL,' by MM. Jules Sandeau and Décorcelles, is in rehearsal at the Théâtre Français. Its exponents are Mlle. Marie Royer, Madame Nathalie, MM. Febvre, Laroche, and Prudhon.

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